

The **AUTHOR** **& JOURNALIST**

SEPTEMBER

1925

The Technique of Radio Play-Writing

By James D. Corcoran

Develop Your Stories From a Situation,

Says Holworthy Hall

An Interview by Fred E. Kunkel

The Handy Market List

*Listing More Than 500 Manuscript
Markets, With Addresses, Types of Material Used,
Editors' Names, Rates and Methods of Payment*

Literary Market Tips for the Month

Volume X, No. 9

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THE AUTHOR & JOURNALIST'S Literary Market Tips

*Gathered Monthly from Authoritative
Sources*

THE Market department of THE AUTHOR & JOURNALIST unquestionably is the most useful department—especially taking it in conjunction with the Handy Market List—published for writers. The editors exercise constant vigilance in keeping it up-to-date, and in securing, as promptly as possible, all the information available concerning new markets, changes in address and editorial policy, rates and methods of payment.

Occasionally, in our zeal to serve our author-readers efficiently, we are victimized by prize-contest or market information which is not all that it seems to be on the surface. The editorial "eagle eye" rejects several suspicious-looking notices each month, but to withhold all notices for complete verification would be to deprive readers of many opportunities, especially when closing dates are imminent.

Usually, we publish *all* the information that is at hand. When details are lacking, the information should be regarded merely as a "tip," which readers can follow up if they are interested. New magazines, unless launched by well-established firms, are doubtful ventures. It would be well for contributors to investigate new markets, or prize contests concerning which details are lacking, before risking valuable manuscripts or time in responding to calls for material.

The Youth's Companion, 8 Arlington Street, Boston, writes: "Perhaps you will care to call the attention of your readers to the fact that the weekly Make-It and Do-It Pages of *The Youth's Companion* offer a ready market for 700-to 1000-word articles of every sort appropriate to the purpose of the pages as indicated in their titles. The pages are for well-informed boys and girls of early high-school age. The articles are used unsigned on the authority of the editors. Articles explaining how to make handicraft objects should be accompanied by models from which our artists can work up illustrations. Suggestions regarding illustrative treatment are welcome and rough sketches lettered to correspond with the text are most helpful. Models are kept in our office until after the articles are published and are then returned to the authors. Articles on activities at home, school and college should, where possible, be accompanied by photographs that will serve as suggestions for the drawings that we prepare. Solutions should always be sent with puzzles. For available articles of the indicated length *The Companion* pays twenty dollars; for shorter and less important articles, at a proportionate rate. Manuscripts of this sort should be addressed to The Department Editor, *The Youth's Companion*, Boston, Mass. Writers who contemplate offering articles will do well to write to the Department Editor listing the subjects on which they are prepared to write, for in this way much waste effort

may be avoided and the chances of the articles being just what is wanted are materially improved."

Action Stories, 461 Eighth Avenue, New York, the editors write, "is in immediate need of boiled-down action novels of about 20,000 to 25,000 words—stories of action, written with action, locale preferably in the South Seas, African gold mines, or the Far East. We are always open for good 10,000-word novelettes, as we use two a month. Woman interest is not necessary but no bar. We are particularly receptive at the present time to good humorous stories written around likeable types of characters."

The Boys' Magazine, Smethport, Pa., is to be revived. A letter from Herbert Hungerford states: "When *the Boys' Magazine* quit buying new stories and began reprinting old ones, I resigned as editor about six years ago and told the publisher I believed his magazine would fail. My prediction has come true. The magazine is now in the hands of a receiver and I am here in Smethport organizing a company which expects to purchase the magazine at the sheriff's sale. My company hopes to resume publishing the new *Boys' Magazine* with the November issue. We intend to make it a top-notch adventure-story magazine, with very few features, but profusely illustrated and with the best two-color cover that money can buy. We shall use good paper, employ first-class artists and pay top rates to authors, and by top rates, I mean exactly what I say. Bear in mind that I have been a writer myself for nearly thirty years, so I believe the only way to obtain the best stories is by paying the highest rates. I want two thrilling serials in each issue and at least ten or twelve short-stories. Adventure and humorous stories will have first call. We shall read and report promptly and pay immediately upon acceptance. Write me at Smethport."

The Siebel Publishing Corporation, 23 W. Twentieth Street, New York, a new publishing firm, writes that it is interested in manuscripts of novels from 50,000 to 100,000 words in length, especially desiring detective and adventure fiction. Collections of short-stories will rarely be published. Nonfiction books permitting of special exploitation are desired, and juveniles of various types will be issued. The standard contract drawn up by B. H. Stern, attorney for the Authors' League of America, providing for publication on a royalty basis, is employed in its relation with authors.

Fur News & Outdoor World, formerly of New York, has been purchased by A. R. Harding and will be published at Columbus, Ohio. All editorial matter should be sent to Mr. Harding, at 75 N. Ohio Avenue, Columbus, Ohio. The magazine is to be enlarged and will offer a better market.

The Siebel Publishing Corporation, W. Twentieth Street, New York, is a new publishing firm.

The announcement is made of the consolidation of *The Viking Press, Inc.*, with B. W. Huebsch, Inc. The publishing firm will continue under the name of the *Viking Press, Inc.*, at 30 Irving Place, New York. The business is to be carried on under the active direction of B. W. Huebsch, Harold K. Guinzburg and George S. Oppenheimer. The aims of the company, it is stated, are, in part, "to have the name Viking stand as a symbol of enterprise, adventure, and exploration in the publishing field; to limit its enterprises to a few each season and to have those few represent the best."

The Lariat Story Magazine, 461 Eighth Avenue, New York, writes: "We want the real thing in cowboy stories. Go easy on the sheriff stories. Cowboys have other adventures besides mixups with sheriffs. Stories of the old or present times invited. Lengths: Short-stories from 4000 to 6000 words; novelettes from 10,000 to 20,000, and serials from 40,000 to 50,000. We are especially anxious to get good humorous cowboy stories."

Ready-to-Wear, the Magazine of Better Business, is a new monthly publication to be issued in October from 306 N. Mulberry Street, Richmond, Va., according to a letter received from J. N. Walters, editor, who states: "We are interested in new developments in the field of retailing, business promotion ideas, fashions, systems, merchandising, research, reports, sales promotion, advertising, store planning, interior and window displays, credit and collection management, store financing, original plans and ideas of interest and importance to retail merchants, also feature stories (fact or fiction) having retail bias. Articles should run from 200 to 2500 words—preference given to well-illustrated articles of 1000 to 2500 words. Payment will be on publication, on the basis of the value of each individual manuscript."

Drama, 59 E. Van Buren Street, Chicago, offers a limited market for original plays and playlets, for which it pays in royalties to the author. A contributor writes: "I had a playlet published in *Drama* over three years ago, and am surprised every once in a while now with a royalty check. In checks of \$5 for each performance I have received considerably over \$200 through the magazine, besides nearly \$100 more from those who wrote to me personally."

The Kansas Legionnaire, Wichita, Kans., is continuing its policy of paying on acceptance, writes Kirke Mechem, editor, in correcting a statement which appeared in *THE AUTHOR & JOURNALIST* for August. "All stories bought by the magazine have been paid for on acceptance. Since you first printed my notice, I have read three or four hundred war stories submitted at my low rate of \$10 each. Naturally I received at the price only low-grade material, or material unsuited to my needs, but I have printed several excellent stories, and would appreciate continued listing."

"The Chestnut Tree," *Everybody's Magazine*, Spring and Macdougall streets, New York, pays \$2 for each available short anecdote or joke, on acceptance.

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Prize Contests

Everybody's Magazine, Spring and Macdougall Streets, New York, announces a contest, "The Hardest Job I Know." The announcement states: "Many people have done seemingly impossible jobs—unusually difficult, hazardous, picturesque or otherwise interesting. Have you? Or any of your friends? For letters containing a plain account of such jobs, as performed by you or someone you know, and written in not more than 500 words, we offer two prizes: First, \$10; second, \$5. The competition closes October 1st. The editors will be the judges. Communications should be addressed to 'Contest Editor,' and cannot be returned unless accompanied by a two-cent stamp."

Modern Marriage Problems (new title of *Modern Marriage*), 1926 Broadway, New York, will announce the winners in its \$1000 Marriage Story contest, in the November issue, out October 10, according to a letter from John Seymour Winslow, editor, who further states: "A few of the non-prize winning manuscripts have been held for possible purchase at our usual rate of 2 cents a word. These are under consideration now, and decisions will be made within the near future."

The Plain Dealer, Cleveland, Ohio, publishes an original Jitney Jingle every day, including Sunday, for which it awards \$1 prizes. Address the Jitney Jingle Editor. *The Plain Dealer* also awards \$1 prizes for Scrambled Proverbs, publishing one both Sundays and week days. Here, as a sample, is a recent prize-winner:

Proverb: The heart knoweth its own bitterness and a stranger doth not intermeddle with its joy.
Proverb: When poverty comes in at the door, love flies out of the window.

Scrambled Proverb: When love flies out of the window, the heart knoweth its own bitterness.

Under the caption "Have You Heard This?" *The Plain Dealer*, Cleveland, Ohio, announces, "For the best story, old or new, original or otherwise, not more than 100 words, which *The Plain Dealer* prints daily, \$1 will be paid. Address the Best Story Editor."

Triple-X Magazine, Robbinsdale, Minn., offers prizes each month for letters of 500 words. The first prize each month will be \$50; second prize, \$25. third prize \$10; and five prizes of \$3 each. The second contest is announced in the October issue of *Triple-X Magazine*, in which the editor asks for letters from readers on the subject: "The Most Exciting Struggle I Ever Witnessed." Everyone has witnessed some particularly exciting struggle. Every day men and women are overcoming overwhelming obstacles after struggles that are more exciting than any that could be conceived by an author of fiction. No restrictions are placed as to the type of the struggle; the only requirement is that it be exciting. Think of the one exciting struggle that stands out above all other struggles you have witnessed; tell it in 500 words or less on one side of the paper, and send it to "B" Contest Editor, *Triple-X Magazine*, Robbinsdale, Minn. Winners in the contest will be announced as soon as possible after its conclusion.

The \$5000 home-improvement contest, inaugurated by *Farm and Home*, in which 150 prizes from

\$1000 down to \$5 are to be awarded, will be carried on by the combined *Farm Life and Farm and Home*, which is now being issued from Spencer, Indiana. Particulars may be obtained from the home Improvement Editor.

The Tribune, Chicago, Ill., conducts a number of interesting contests in various departments, for which it pays cash prizes. In its Motordom section the following announcement appears: "*The Tribune* will pay \$5 for each question accepted for the Inquiring Reporter to ask. Send name and address with your question to The Inquiring Reporter, the *Chicago Tribune*." Of course, all questions must pertain to motoring or the motor car. The following notice appears daily: "*The Tribune* will pay \$5 for each childish saying printed. The story must never have been printed in any magazine or paper. It is not possible to acknowledge or return unavailable contributions. Write on one side of the paper. Address Bright Sayings to Auntie Bee." In its "What's Wrong Here" department appears this notice: "*The Tribune* will pay \$1 for 'What's Wrong Here' suggestions. Is your pet etiquette seeing mother eat parsley that belongs to the management, hearing father say 'Buddy, meet t' wife!' or watching sister's Wednesday-and-Sunday smooth down the patent leather hair with the palm of his hand? Whatever it is, send it in and *The Tribune* will pay \$1 for every one it uses." Under the caption "Embarrassing Moments" is the following offer: "*The Tribune* will pay \$1 for every letter published on 'The Most Embarrassing Moment of My Life.' Address Embarrassing Moments Editor. Write on one side of the paper. No manuscripts returned." *The Tribune* also pays \$1 each for love letters for use in its Real Love Letters department. In its department Slangage, is the following announcement: "*The Sunday Tribune* will pay \$1 each for original slang expressions to take the place of the hackneyed standbys, 'It's the cat's whiskers!' 'What do you know about that!' 'Put it in your pipe and smoke it!' 'Heaven have pity!' 'I'll tell the world!' etc. There are dozens of other slang expressions so old they have whiskers on them. Let's replace them with some shiny new ones. One dollar will be paid for every phrase published. Lists must be original. No phrase using any sacred name will be considered. Address Slangage Editor."

Wallace's Farmer, Des Moines, Iowa, offers prizes of \$5, \$3 and \$2 for best titles to a picture published each month (new one each fourth issue). It also offers prizes in a series of "What's Wrong With This Picture?" contests.

Grit, Williamsport, Pa., runs frequent letter contests offering prizes of \$5 down for letters on subjects announced in that department, in addition to the regular letters on various current topics used each week at \$1 each.

Fannie Hurst, famous novelist, has been announced as the winner of the \$50,000 prize for a plot-synopsis and completed serial, offered by *Liberty*, in conjunction with the Famous Players-Lasky Corporation.

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FIGURES ON WRAPPER show date to which your subscription is paid. Act promptly in renewing or reporting change of address. Magazine will be discontinued at expiration of subscription period, unless renewal is specifically ordered.

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EDITOR'S NOTE: While as yet there is no definitely developed market for radio plays, yet in time undoubtedly such a market will be regularly opened up for the writer. In the meantime, the author who combines initiative with literary ability may find opportunities here and there in the radio field, as was brought out illuminatingly by Oliver Jenkins in our April issue. Radio plays are being thrown on the air from nearly all broadcasting stations. Occasionally such plays are paid for, either outright or on a royalty basis; more often the author receives no remuneration, but may feel that it is worth while, from the standpoint of the future, to attain production for the sake of becoming known as an experienced radio playwright. Radio-play technique has already attained a very definite development. For the writer who is interested in this outlet for his talents, the following summary of radio-play technique will prove valuable:

The Technique of Radio Play-Writing

*A Complete and Authoritative Textbook in Miniature
Covering the Rules Thus Far Developed in the
Newest Field of Authorship*

By James D. Corcoran

A GOOD definition of radio play-writing is that it is the art of writing a play so as to make it visible through the sense of hearing. There are two main classes of radio plays: the dramatic and the musical.

THE DRAMATIC RADIO PLAY

This term covers all plays in which there is not an adaptation, but are written solely for the legitimate stage. and many scenarios for the screen are made by dramatizing novels. The successful radio play, however, is not an adaptation, but is written solely for the radio, though frequently such plays are easily adapted to the stage. The student must keep in mind that while the motion-picture play depends on the sense of sight and the stage play on both sight and hearing, the radio depends solely on the ear to "get over."

The radio play requires a definite and distinct technique. Its treatment of plot differs much from that of both stage and screen.

TEMPO

The first and most noticeable difference is the fast *tempo* of the action. Emotion and excitement must never lag, for should a

"hearie" at any point become tiresome or uninteresting, the audience—the listeners-in—will quickly retune the radio set and pick up some other station. Therefore, to keep the interest sustained, it is well to attempt only one-act or two-act plays, or plays with very short acts. In the legitimate show, or in the motion-picture play, the audience, having spent money, time, and energy to get there, will remain through a lull in action or a dull part of the production, hoping that there is something better to follow. Not so with the radio fan; he has no money invested in your entertainment and can very easily—with a turn of the wrist—secure something which will be more amusing to him.

BUSINESS AND DRAMATIC LINES

The second noticeable difference in radio play-writing is its *business lines*. It is assumed that the student is a craftsman in other branches of literature and has an understanding of plot structure. It has been necessary to coin new words to describe situations in this new art; thus we find *business lines* and *dramatic lines*. The term dramatic lines is used in this discussion in contradistinction to business lines. In radio parlance business lines are words, phrases,

and sentences spoken by the actors to portray atmosphere, action, and the external or physical appearance of the play. The dramatic lines simply carry the story of the plot; they are, in the words of the legitimate stage, just *lines*. The business lines are interwoven with the dramatic lines. It is this weaving of one with the other that gives life to the radio play. It is knowing how to employ the business lines that gives the finished effect to the script.

One advantage of writing for the radio which is worthy of consideration is that it enables an unknown playwright to get his work before the public much more quickly than through the stage direct. Since a theatrical producer must invest a large sum of money to prepare a play for presentation, for actors' salaries while rehearsing, for costumes, for scenery, for theater rental, and for innumerable other expenses, without knowing how the public will respond at the box office, he is not likely to accept an unknown writer's works if he can secure a play from one who has previously written successful ones. The radio is a medium of very little production expense. It can present to the public a play of the most elaborate setting as inexpensively as the simplest.

THE MANUSCRIPT

A peculiar characteristic of the radio script is that of carrying the stage manager (S. M., humorously referred to as Static Maker) as one of the cast. On the legitimate stage the combination of stage manager and property man would make the counterpart of the radio stage manager. His verbal and mechanical broadcasting is shown on the script in the same manner as the actors'. Your script should be prepared with plenty of spacing and follow this form, stating whether the play is a drama, melodrama, farce, comedy or musical comedy:

Example 1

Miss Laura James
Decatur, Ill.

Radio Drama in
two acts

ANNOUNCER

WHEN THE HOUR STRUCK

By Laura James

Cast of Characters

Stephen, a young army officer.
The Countess, his mother.
Laurene, a visitor from overseas.

The curtain rises on Act I, showing the Chateau of Mordue in Normandy. A formal garden and

a wide terrace with stone balustrade. In the background the chateau, red and peak-roofed, with great arched doors, etc., etc. (Give the time—hour, season, and year, as a rule.)

You may, if preferred, use abbreviations for stage manager and the names of actors, but for a radio script it is much better to write the name in full, because it is a general practice to read from the manuscript during the acting. Rarely is a play before the microphone committed to memory. Thus:

Example 2

STAGE MANAGER

Phone bell rings.

MRS. EDWARD JONES

Hello, hello. No, this is not Gramercy 2673.

STAGE MANAGER

Receiver clicks on phone.

The stage manager does not say, "Phone bell rings," but he rings a phone bell or bell that sounds like one. The same thing applies to any line after the wording STAGE MANAGER. "Receiver clicks on phone." Mrs. Jones is annoyed by the call, so in anger she slams up the receiver. The stage manager broadcasts the action by striking the telephone receiver on the hook.

VISUALITY

Motion pictures suggest words by actions, while radio-play broadcasting suggests action by words. You want your listeners-in not only to hear your play but to see it as well. You want your play to be a vivid, gripping, vital, living thing. There never was a better medium in which to show your mastery of words, for you must be very clever to slide or sneak in your business lines so subtly that they do not detract from the plot or the smooth running of the play. You do not want the audience to know that you are telling them what an actor is supposed to be doing. You want to create for your listeners-in the illusion that they are seeing the action of the plot without any aid from you, the author.

Example 3

MRS. EDWARD JONES

Mildred, my dear, sit in this easy chair in front of the grate fire.

An atmosphere of ease and warmth and comfort is thus presented to view. You can see Mrs. Jones by her cozy grate fire. An easy chair suggests to your mind a rich overstuffed chair; both fire and easy chair

suggest a general richness. You see Mrs. Jones's living room, and you know what action is taking place on the stage. Extreme care should be taken not to overemphasize these business lines, as:

Example 4

MRS. EDWARD JONES

Mildred, my dear girl chum, sit in this costly mohair overstuffed chair, in front of my cozy grate fire.

The effect is ludicrous, and is, of course, never to be used unless you wish to portray a parvenu. You are cautioned to be very careful never to overdo the business lines. Prune them down to a hair. After you have corrected your first writing in this manner, go over it again and slash out any words in the business lines that are not absolutely necessary. Yet in writing a radio play never lose sight of the fact that without such technique the play would be but a series of recitations. You can attain visibility according to the degree of your mastery of this art. Take particular care that in interjecting business lines you do not get your play involved and draggy. There are some plots which will require very little of this explanatory speech, but there are other plots which have a great deal of action and require a constant and continuous use of the business lines. Some plays have been broadcast in which a third party supplied the action, thus:

Example 5

EDWARD JONES

John Smith, you dirty cur, leave this house immediately, or I'll be compelled to throw you out.

JOHN SMITH

I have come here on business and will not leave until I have the papers.

EDWARD JONES

I'll show you, you viper.

MRS. EDWARD JONES

Edward, don't strike him. My God! He has him down. He is choking John.

This form of action portrayal is not particularly effective, for one might as well have prefixed the remark: "Listeners-in, the two men are having a fight; Edward has John down and is choking him." This is the elementary or primitive radio-play treatment. Occasionally there are times when the third actor will need to describe the action of two actors who are "on stage," but it should be avoided as much as possible.

SELECTION OF PLOTS

There is no limit to the scope of the plot which you can use provided you are apt at descriptions. You can have Nero burn Rome or Moses part the waters and lead a great host, through description, exclamations, and comments of the actors on stage witnessing that action which is taking place off stage. You can command armies; hunt in the wilds of Africa; jump from the equator to the poles. You can give your imagination full rein and forget about production costs. Yet for the inexperienced there are many pitfalls in writing difficult or elaborate plots. Keep to themes with which you are thoroughly familiar. Plots dealing with affluence should be left for the movies. There is nothing so poorly adapted for the radio. There are, however, tricks for "getting over" such plots. A silly girl who raves about this or that, or one who is always keyed up to the superlative degree. A connoisseur would be permitted to describe at length rare or costly articles without violating good taste, but your opportunities and means for such treatment are necessarily limited and likely to be awkward.

The description of a beautiful member of the fair sex will automatically take care of itself through her male admirer. His dramatic lines alone should carry sufficient description of her beauty to give the listeners in a vivid picture of her loveliness. The detailing of her clothing should be left to one of her sex.

A FEW DON'TS

Do not get too many characters in your plot. Three or four actors are enough to handle even an extravaganza. It is a hard task for an audience not looking at the stage to keep track of a large cast, no matter how well the play is written.

Do not have shooting of firearms or other extremely loud noises near the microphone; there is usually enough static without adding other unpleasant noises.

Avoid dialects. It is hard enough to understand regular English over the radio.

Do not have actors' lines too long. Have the repartee quick and snappy; keep the radio play in high gear all the time.

Do not employ similar-sounding names or unusual names for the characters.

Do not have an overlapping of the actors' conversations.

Avoid soliloquy.

Do not try to teach any moral or other lesson. If you have some pet idea keep it for something else. The radio play must be purely entertaining to hold attention.

Do not leave out of your script anything which you wish to broadcast.

Do not have description of settings too long. Be very brief. When broadcasting the scenes and stage settings imagine that you have a horse which you wish to sell to a man across the continent. You are composing a telegram to him. You want to be brief because each word costs real money, but still you want to use every bit of sales-talk possible to bring out the good points of your horse. Do not, however, follow a jerky telegraphic style.

Do not write a play that would require pantomimic acting; a break in the flow of sound into the microphone is like a break in the celluloid at the cinema. Eugene O'Neill's "Emperor Jones" was effective on the stage but would never do for the radio.

Do not have a fist fight, a duel, or a dance without some actor carrying business lines during the time the action takes place. It is better to have verbal combats for the radio play.

Do not omit (immediately before the description of the stage settings) an exceedingly brief synopsis of the preceding act or acts.

Do not try to adapt impossible plays to the radio. A few years ago a motion-picture producer tried to film Mr. Wilson's "Ruggles of Red Gap." The story depended for its humor upon Ruggles's remarks *in obiter*. There was no way of photographing the action of these observations, consequently the picture fell flat. The safest and best rule to follow is to build your own story around the medium. Write a play that is easy to broadcast.

A certain type of person frequents the motion pictures; another type is patron of the legitimate theater; still another type is a radio fan. The radio enthusiast is a home-body, a student if you please, hence the radio audience is the most intelligent type of the three. Since you are appealing to the better type intellectually, it stands you well in hand to exert your best efforts. Do not insult the intelligence of this audience by offering the popular treatment of themes. Do not have the villain tear off the clothes of the heroine; do not cheapen your play

by such a preposterous situation. If you have objected to writing down for the popular demand, the radio play will give you the opportunity to write up to a noble and artistic standard.

RADIO TECHNIQUE

Your manuscript should show an actor's entrance by the slamming of the door only after the actor is actually on stage. An actor can announce his own entrance, but it is better if possible to have another actor announce him through business lines in the following manner:

Example 6

STAGE MANAGER

Door bell rings.

MRS. EDWARD JONES

Clara, will you answer the door?

MISS CLARA JONES

Certainly, mother. I wonder who it is at this hour? And the way this place looks. I'm a sight to go to the door, dear me. Oh, hello, Mary. Well, well, you look very charming in your new gray suit. You are up early this morning. Come right in, but please don't look at me or this house. The way everything is strewn around, I declare.

STAGE MANAGER

Door slams.

You see by these lines that the mother and daughter are rather indolent. You see them in their bathrobes or dressing gowns, consequently untidy in appearance. The visitor is very neat in a tailored suit. A rather sensible girl, though lacking in some of the feminine charms. You *see* instantly a wide-awake person. By inference the business lines in this case tell the listeners-in the character and physical appearance of the three people on stage. These lines serve to show the entrance of a third person on the stage. They tell the time of day and give a glimpse of the interior of the home.

One point should here be noted carefully. Study Clara's remarks after receiving her mother's request to open the door. It is not to be assumed that Clara was standing with her hand on the doorknob when the bell rang. She would in all probability be obliged to walk to the door. On the legitimate stage there would be no necessity of supplying words while walking to the door, but in the radio play all spaces must be filled in. There can be no pause, nor can there be immediate action like the following:

Example 7

STAGE MANAGER

Door bell rings.

MRS. EDWARD JONES

Clara, will you answer the door?

MISS CLARA JONES

Certainly, mother. Oh, hello, Mary, etc., etc.

Professional playwrights must be on their guard not to have their scripts like this. They must remember that this is something in the way of writing to be learned. The seasoned playwright is apt to write his play in the following manner:

Example 8

MRS. EDWARD JONES (to Clara)

Is there someone on the porch?

The "to Clara" does not help the listeners-in to know to whom Mrs. Jones addressed her question. Since the character addressed must be identified for the audience, it is well to prefix the actor's stage name. At least have his name somewhere in the lines.

Example 9

DEVARDES

Sir James, permit me, your old and tried friend, DeVarde, to offer a word of warning before it is too late.

Example 10

DEVARDES

I, DeVarde, your tried and true friend, implore you, Sir James, to listen to a word of warning before it is too late.

It is better to keep the name to the front as much as possible. It is not necessary to include the name of the speaker in the line if there are but two on the stage, and the preceding conversation has established the speaker's identity, thus:

Example 11

DEVARDES

Sir James, permit your old friend, to offer a word of warning before it is too late.

In reference to the use of parenthesis as shown in Example 8, attention is called to the fact that it is permissible and desirable to give an explanation as to how you wish the actor to deliver the lines, thus:

Example 12

DEVARDES (fervently)

Sir James, permit me, your old friend, etc., etc.

Example 13

MRS. EDWARD JONES (startled)

In fact, most lines should have an explanation as to the manner in which they are to be spoken to prevent carelessness on the part of the actor or his misinterpretation of the lines.

Never in any circumstances word your script as is done in the following:

Example 14

(DeVarde studies the name on the card which he holds in his hand.)

If that action is absolutely necessary to carry the plot, let some other actor tell the audience what DeVarde is doing. If DeVarde is on the stage alone, he will need to tell the listeners-in what he is doing by oral thought—thinking aloud or talking aside.

Avoid writing your script as:

Example 15

(Voices from the Chapel)

Your script will not help the audience to know from where the voices are being broadcast. If it is necessary for the listeners-in to know that it is from the chapel that the voices are coming, then let someone on the stage make that fact known through his lines.

THE MUSICAL RADIO PLAY

The musical radio-play follows exactly the same rules as the dramatic in construction and style of script with, of course, the addition of notations for songs or music. The need for continuous "airing" between actions will not have to be considered with such care, as music can be interjected. The understanding of dramatic radio-play technique will give you sufficient knowledge in the way of preparing your script for the musical radio-play.

BROADCASTING ESSENTIALS

While it is not necessary for your script to make mention of the details of broadcasting, it might be well to know one or two important details should you be called in to pass on the presentation of your play.

The tones of voice of the different players should vary as much as possible.

Do not have more than one noise at a time on the stage. Do not have the stage manager broadcasting a mechanical sound while an actor is speaking.

Develop Your Stories From a Situation

Harold E. Porter, Better Known as Holworthy Hall, Expresses His Views on Plot-Building, Inspiration, Opening Paragraphs, and Especially His Methods of Revision

An Interview by Fred E. Kunkel



HAROLD E. PORTER
Holworthy Hall

craft the story of how he does it is yet more interesting. "Landlord to a strong reaction of astonishment and pleasure," having made his choice between discipline and apoplexy, "without exercising an eyelash," "while registering the implacable poise of an aquarium-trained salmon," he "presented a marble front to all the vicissitudes of life." This is the type of Harold E. Porter stuff that snaps the eye to attention and creates interest, while arousing desire for continuation. In the effort to learn some of the secrets of thus turning a sentence for effect, I propounded certain questions to Mr. Porter on the "how" of writing his *Saturday Evening Post* stories.

As a matter of general information, Harold E. Porter has written a dozen books, hundreds of short-stories and magazine articles. His pen name, Holworthy Hall, is taken from the name of the dormitory in which he lived while a student at Harvard. He was born at Hyde Park, Mass. In five years after his graduation in 1909 he established himself as a writer. During

WHEN a writer has acquired the knack of using his tools and mastered the technique of manipulating the King's English to produce masterpieces of entertainment and clever composition, he generally steps to the head of the class. How he gets there is always an interesting story, but to the writer-

the war he was an officer in the Air Service, and I had the pleasure of being associated with him in war-time duties. In recent years he has traveled extensively abroad, in Italy, France, Switzerland, Holland, Germany and Russia. He is married and has his permanent home at Pinehurst, N. C.

"Where do you get your plot ideas, Porter," I opened up. "From reading, observation, conversation, or from pure imagination?"

"What do you mean by 'plot'?" he snapped back. "To me, the sound basis of a plot is necessarily a *situation*. Just after Prohibition, the pun of 'The Six Best Cellars' was suggested to me. This pun contained the germ of a story but at the same time it was not in any sense a *plot*. It merely set in motion a train of thought which eventually arrived at a plot. Therefore, all I can say is that the *germ* of a plot originates from any imaginable source; but I have never yet written a story in which I have not actually sat down and manufactured the situation."

"THAT doesn't sound as if you put much stock in inspiration," I ventured.

"When anyone talks about inspiration," he laughed, "I always think of two things. In one of Leonard Merrick's stories he made a playwright say, in effect, 'At night I wrote epigrams and felt like Pinero, and in the morning I read them, and felt like cutting my throat.' The other thing is Byron's statement that 'Easy writing's damned hard reading.' Once in every five or ten years, a plot may spring up in such maturity of form that the story can be written with considerable ease. If this is 'inspiration,' I have too little for my own profit."

"What do you do then, just sit down and wait for the 'germ' to bite you?"

"That is exactly what I do," he returned, seriously. "I sit down with plenty of tobacco and consider the state of the universe and presently think of something that I should be interested to write about. Sometimes it takes an hour, and sometimes it takes a month. There are a good many people who imply that it ought to take a century!"

"How do you develop your plots then—from a synopsis?"

"No," he shot back. "The first thing I do is to get the progressive construction of the story firmly fixed in my mind. I don't begin to write until this construction is firmly determined. I am speaking, however, only of the sequence of the main events. Generally, all I am trying to do is to prove one thing, or to arrive at a fixed conclusion; so there may be any number of side-paths, with which I never concern myself at the outset. They take care of themselves, and two-thirds of them have later to be removed from the way, anyhow."

"Sacrificial rats!" I exclaimed, at thought of junking two-thirds of the stuff. "Well, how long does it take you to outline the story in your mind, after you have decided on the sequence of events—that is, do you begin immediately?"

"Immediately," was all I got to that question.

"Well, where do you begin?"

"**Y**OU have now struck my particular weakness. Often I will spend as much time on the *first paragraph* of the story as on all the rest of it put together. It always seems to me that the first paragraph of the story is the author's show-window: it ought to tell his readers what he has to offer. Therefore, even if I feel, myself, that the story is going to be pretty fair, I also feel that I must make the show-window an inducement which will draw the readers inside the shop. To be sure, if a reader comes inside the shop and is dissatisfied, he will promptly walk out again; but it is mighty certain that unless I offer him an attractive display to begin with he won't even stop at the window."

This filled up my notebook, for Porter had said a mouthful. So I flagged him at this point with a twenty-five-cent Havana

and hurried after another notebook to get the rest of his story.

"How many pages do you try at a sitting, or have you a steady grind, holding yourself to it?" I inquired, by way of a poser.

"It all depends on circumstances," he replied, thoughtfully. "Perhaps I ought to say first that I do each sentence as carefully as if I did not intend to revise it at all. This means that frequently the result of several hours' work will be merely a paragraph or two, repeatedly rewritten. At other times, I might do four pages an hour. Last week I had a story which was proving most difficult to finish; leaving out the time for meals, I worked twenty-two hours at a stretch, slept five, and worked twenty-nine. This, of course, is extraordinary, but I often work ten or twelve hours at a stretch. I like to work at night, beginning perhaps at nine o'clock and working till three or four. I find that I can do almost twice as much solid work as in the daytime."

"How often do you revise and how long do you work over a story before you call it finished?"

"As I said before, I am revising as I go along. If the completed first draft is thirty pages long, the chances are that I have taken one hundred pages or more to write it. When this draft is done, it is as good as I can make it. But after I have let it simmer for a little while I read it through consecutively, and usually find some disconnected spots, revise them, and have the manuscript typed. I then go out to play golf. Presently, with a new perspective, I take this typed draft and go over it again—not for construction but for expression. The manuscript is again typed, and not infrequently I'll go over it once more. Obviously, it is impossible to say how much time I put on a story. One may take a week, and another may take a month. The one I have just finished took, as nearly as I can figure it, 180 hours of actual work—but this, of course, is most exceptional and was due, I suppose, to the fact that I was very tired."

"Do you develop your characters as you go along, making them speak, and how do you alternate conversation with descriptive parts for effect and for ease in achieving the completed story?"

"Yes, to the first question," he replied. "To the second, I don't know. The main point, of course, in most stories, is to show the characters in action. Too much dialogue

without a break, or too much narrative or description without a break, makes monotonous reading. I suppose that what I am trying to do is to make the characters carry as much of the plot as they can by their own dialogue. By the same token, I should hardly consider taking ten lines of dialogue to tell what I can describe in two lines of narrative. Once again, it all depends on the type of the story. I once wrote a golf story, called 'Dormie One,' in which there were only six spoken lines in 6000 words, but this was specifically the story of the mental reaction of a man playing four golf strokes on the last hole of an amateur championship. And then again, in certain stories, in which the situations depend for their value largely upon an eccentric character, it is sometimes well to specialize in dialogue."

I was sorry I had promised Mr. Porter I would only propound a baker's dozen of questions to him, for at this point I wished to digress and discuss this subject at great length, but though a close friend of mine he held me rigidly to my promise. So I fired the next question at him: "Where do you get your almost inexhaustible fund of knowledge, and how do you handle it to be drawn upon later—keep it in your massive intellectual brain and draw on it at will, or file interesting data, etc., to form the basis later of supplementing ideas?" The length of this question made him frown, but after I repeated it, he started off with: "I suppose that the 'inexhaustible fund' is due to the fact that I have always been studying something, and also to the fact that I have traveled a good deal, and been interested in a great many different things. I have played almost every game known to the civilized world, except equestrian and water polo. This may sound specific because I have actually played a great deal of ice polo and bicycle polo.

"I took my university degree in classics and modern languages and, for the next six years, while I was in business, I studied at night, and simply for my own amusement I took extension courses in law, accounting and medicine. Although my regular business was publishing, I have been intimately associated with exporting, gold-mining, automobile lubricants, copper products, puzzle-pictures, advertising, accounting and the theatrical business. In all of these ventures, I was merely an investor, but in each

of them I was interested to learn as much as I could of the principles involved, and of the lives of the individuals whom I saw at work. I have actually lived—not merely traveled—in nine different states of the Union and four foreign countries. And I was in the Army for two years. And so I keep no file of data. So far, it has never been necessary."

"What reading do you do by way of newspapers, magazines, books, etc., and what do you think a young writer should read to keep informed and to keep ideas constantly turning over in his mind?"

"Ordinarily, I read two American newspapers, one English, and two French; a dozen magazines, from *St. Nicholas* to *The Atlantic Monthly*, but comparatively few books. In answer to your other question, I think that a young writer should simply read whatever interests him, for the same reason that he should only write about what interests him. But, unless he is interested in a great many different subjects, he will find that there are countless high hurdles between himself and success in fiction."

I readily consented to this observation, having leaped a few hurdles myself, and seeing the many hurdles in the course before me. "How did you acquire the technique of handling the King's English with such excellent effect?" I prompted.

"I have already said that most of my revision is for expression instead of structure. I always try to get away from the hackneyed phrases. When I find that I am in danger of using a worn-out expression, I try to translate it into something novel. This is a matter of visualizing the situation or the individual, and searching for words which will picture the circumstances. It is comparatively easy when the treatment of a story is humorous. One of my solid principles is never to repeat in a story a single word, even a monosyllable, if the repetition can be avoided. I don't suppose that anyone but myself is aware of this fact, but if you will read carefully any story I ever wrote, you will perhaps see the reason for many hours spent on final revision. Likewise, I hate to use similes or metaphors which are well known. It takes a lot of time to invent new similes for old ones, but I find it well worth the trouble—not finan-

(Continued on Page 23)

THE AUTHOR & JOURNALIST'S Handy Market List

for Literary Workers

Published Quarterly as an Integral Part of THE AUTHOR & JOURNALIST

SEPTEMBER, 1925

The Handy Market List is designed to give writers the information of chief importance to them concerning periodical markets, and to give it in brief, convenient form. Constant vigilance is exercised to keep this list up to the minute and to justify the assertions of many readers that the Handy Market List alone is worth many times the subscription price of The Author & Journalist. Important features are the editors' names, a definite indication of the type of material desired, length limits preferred for material, frequency of publication, rates and methods of payment for literary matter. New publications, changes of address, and changes of editorial policy are closely followed by the editors in preparing for each quarterly publication of the Handy Market List.

In the interests of convenience, only a few obvious abbreviations are employed. Following the title of the publication and its address the frequency of issue is indicated (M standing for monthly, W for weekly, 2-M for twice-monthly, etc.). Types of material follow, with preferred word limits, then the editor's name and, finally, the rates per word and method of payment (Acc. standing for "on acceptance" and Pub. for "on publication").

List A

General periodicals (standard, literary, household, popular and non-technical), which ordinarily pay rates of 1 cent a word or more, and pay on acceptance.

- ACE-HIGH, 799 Broadway, N. Y. (2-M.) Western and adventure short-stories, novelettes, serials, up to 60,000. Harold Hersey. 1c up, Acc.
- ACTION STORIES, 461 8th Ave., N. Y. (M.) Western and adventure short-stories, 3000 to 6000; novelettes, 10,000; boiled-down novels, 20,000 to 25,000; serials, up to 30,000. J. B. Kelly. 1c up, Acc.
- ADVENTURE, Spring and Macdougall Sts., N. Y. (3-M.) Adventure, Western, sea short-stories, novelettes, serials, up to 120,000. Verse, up to 16 lines. Arthur Sullivan Hoffman. 1½c up, Acc.
- AINSLIE'S MAGAZINE, 79 7th Ave., N. Y. (M.) Romantic short-stories, novelettes, serials, 3000 to 100,000; verse. Helen L. Lieder. 1c up, Acc.
- AMERICAN MAGAZINE, 250 Park Ave., N. Y. (M.) Short-stories 4000 to 6000, serials; general interest. Illustrated personality sketches 1000 to 2000; human-interest articles, stories of achievement. Monthly prize-letter contest. Occasional verse. Merle Crowell. First-class rates, Acc.
- AMERICAN MERCURY, THE, 730 5th Ave., N. Y. (M.) Sophisticated, satirical reviews, comment, essays; serious and political articles, editorials, short-stories, sketches, verse; high literary standard. H. L. Mencken. Good rates, Acc.
- ARGOSY-ALLSTORY WEEKLY, 280 Broadway, N. Y. Romantic, adventure, mystery, humorous short-stories 2000 to 7000, novelettes up to 15,000, serials up to 100,000, verse. Matthew White, Jr. 1c up, Acc.
- ASIA, 461 8th Ave., N. Y. (M.) Articles, occasional short-stories, Far East and Orient. L. D. Froelick. 1c up, Acc.
- ATLANTIC MONTHLY, 8 Arlington St., Boston. (M.) Comment, reviews, essays, serious, political, travel, historical satirical, human-interest articles; sketches, short-stories, verse; high literary standard. Occasional series. Ellery Sedgwick. Good rates, Acc.
- BEAUTY, 175 Duffield St., Brooklyn. (M.) Limited market, feminine miscellany. Eilan McIlvaine. Fair rates, Acc.
- BLACK MASK, 45 W. 45th St., N. Y. (M.) Mystery, adventure, short-stories, novelettes, serials, 4000 to 75,000. P. C. Cody. 1c up, Acc.
- BLUE BOOK, 36 S. State St., Chicago. (M.) Romantic, mystery, adventure short-stories, novelettes, book-length novels, up to 50,000. Monthly true-experience prize contests. Karl Edwin Harriman; Donald Kennicott, associate. 1c up, Acc.
- BREEZY STORIES, 709 6th Ave., N. Y. (M.) Sex short-stories, novelettes, 2500 to 20,000. Cashel Pomeroy. 1c, Acc.
- CENTURY MAGAZINE, 353 4th Ave., N. Y. (M.) Essays; serious, travel, literary articles; short-stories 1500 to 8000; serials 20,000 to 50,000; verse; high literary standard. Glenn Frank. First class rates, Acc.
- CO-ED CAMPUS COMEDY, 110 W. Chicago Ave., Chicago. (M.) Spicy fiction, skits, verse. H. N. Swanson. 1c, Acc.
- COLLEGE COMICS, 221 E. Cullerton St., Chicago. (M.) Short-stories 2000 to 3000, skits, jokes, humorous features and verse. W. R. Jenkins. 1c up, Acc.
- COLLEGE HUMOR, 1050 N. La Salle St., Chicago. (M.) Short-stories 3500 preferred, serial novels, sketches, skits, jokes, humorous essays; stage interviews, unusual features, gay, liting verse, touching college life. H. N. Swanson. Good rates, Acc.
- COLLIER'S, 250 Park Ave., N. Y. (W.) Short-stories up to 8000, serials up to 60,000, general interest; articles, editorials. Loren Palmer. First-class rates, Acc.
- COMPLETE STORY MAGAZINE, 79 7th Ave., N. Y. (2-M.) Western, adventure short-stories, novelettes, book-length novels up to 50,000, verse. A. L. Sessions. 1½c up, Acc.
- COSMOPOLITAN, 119 W. 40th St., N. Y. (M.) Short-stories, serials, romantic, problem, and unusual themes; articles, verse. Ray Long. First-class rates, Acc.
- COUNTRY LIFE, Garden City, N. Y. (M.) Outdoor, landscape gardening, sports, interior decorating, building, nature. R. T. Townsend. 1½c, Acc.
- D. A. C. NEWS, Detroit, Mich. (M.) Humorous sketches up to 1500. Verse. Chas. H. Hughes. First-class rates, Acc.
- DANCE LOVERS' MAGAZINE, 1926 Broadway, N. Y. (M.) Articles on dancing; short-stories 1500 to 4500, dance atmosphere; verse. Adele Fletcher. Good rates, Acc.
- DEARBORN INDEPENDENT, THE, Dearborn, Mich. (W.) Political, industrial, human-interest articles, comment, reviews, editorials. 2c up, Acc.
- DELINEATOR, Spring and Macdougall Sts., N. Y. (M.) Women's and household interests. Articles, short-stories, 2500 to 5000, serials 20,000 to 50,000; verse. Mrs. Wm. Brown Meloney. First-class rates, Acc.
- DESIGNER, 12 Vandam St., N. Y. (M.) Women's and household interests, short-stories, serials, verse. Gabrielle R. Griswold. 2c up, Acc.

- DREAM WORLD, 1926 Broadway, N. Y. (M.) Romantic short-stories, serials, confessions. 2c, Acc.
- DROLL STORIES, 709 6th Ave., N. Y. Light sex short-stories 2500 to 7000, novelettes 12,000 to 20,000. Cashel Pomeroy. 1c, Acc.
- DETECTIVE STORY MAGAZINE, 79 7th Ave., N. Y. (W.) Detective and mystery short-stories, novelettes, serials, 3000 to 80,000. Frank E. Blackwell. 1c up, Acc.
- DIAL, THE, 152 W. 13th St., N. Y. (M.) Essays, articles, reviews, comment, short-stories, verse; high literary standard, modernistic. Schofield Thayer. 1c up, Acc.
- ELKS MAGAZINE, 50 E. 42nd St., N. Y. (M.) Articles, short-stories 5000 to 10,000, serials up to 50,000; light verse. John Chapman Hilder. First-class rates, Acc.
- EVERYBODY'S, Spring and Macdougall Sts., N. Y. (M.) General interest, action short stories up to 10,000; novelettes 20,000, serials 50,000 to 90,000, articles 1000 to 5000, verse, anecdotes, jokes, illustrated personality sketches 1000. Sewell Haggard. Good rates, Acc.
- EXCELLA, 222 W. 39th St., N. Y. (M.) Romantic marriage, love-problem short-stories 3000 to 5000; serials; stage and screen articles, fashions; love and sex themes, emotional handling, with feminine appeal; light, sentimental verse, 4 to 16 lines. Ermengarde Eberle. 1 to 3c, Acc.
- FAWCETT'S MAGAZINE, Robbinsdale, Minn. (M.) Romantic, adventure, detective, Western fiction, feminine appeal, personality sketches 1000 to 40,000. Roscoe Fawcett. 2c up, Acc.
- FLYNN'S, 280 Broadway, N. Y. (W.) Detective articles, short-stories, novelettes, serials. Wm. J. Flynn. 1c, Acc.
- FRONTIER, Garden City, N. Y. (M.) Adventure, frontier life, historical, Western, sea short-stories, novelettes, serials, articles, verse. H. E. Maule; A. H. Bittner, associate. Good rates, Acc.
- FUN SHOP, THE, 250 Park Ave., N. Y. Humorous department supplied to daily newspapers; jokes, skits, verse, epigrams. Maxson Foxhall Judell. 50c to \$1 a line for verse; \$1 up per contribution for prose.
- GOOD HOUSEKEEPING, 119 W. 40th St., N. Y. (M.) Women's and household interests; articles, short-stories, serials, verse. W. F. Bigelow. First-class rates, Acc.
- HARPER'S MAGAZINE, 49 E. 33d St., N. Y. (M.) Articles, essays, comment, short-stories 2500 to 10,000, serials up to 100,000; verse; high literary standard. Thomas B. Wells. Good rates, Acc.
- HOLLAND'S MAGAZINE, Main and Hawkins Sts., Dallas, Tex. (M.) Short-stories, serials, special articles, women's interests, juvenile. John W. Stayton. 1c up, Acc.
- "I CONFESS," 46 W. 24th St., N. Y. (M.) Intense first-person and confessional short-stories, 3500 to 5000; novelettes, 12,000 to 15,000. Elizabeth Sharp. 1 to 2c, Acc.
- LADIES' HOME JOURNAL, Independence Squ., Philadelphia. (M.) Women's and household interests; articles, short-stories, serials, verse, humor. Barton W. Currie. First-class rates, Acc.
- LARIAT STORY MAGAZINE, THE, 461 8th Ave., N. Y. (M.) Cowboy short-stories, 4000 to 6000; novelettes, 10,000 to 20,000; serials, 40,000 to 50,000. J. B. Kelly. 1c up, Acc.
- LIBERTY, 247 Park Ave., N. Y. (W.) Romantic, adventure, humorous short-stories 1000 to 5000; human-interest, timely articles, short poems, epigrams, jokes; numerous prize contests. J. N. Wheeler. First-class rates, Acc.
- LIFE, 598 Madison Ave., N. Y. (W.) Humor and satire in verse, skits, epigrams, sketches. R. E. Sherwood. First-class rates, Acc.
- LOVE STORY MAGAZINE, 79 7th Ave., N. Y. (W.) Romantic short-stories, novelettes, serials, 3500 to 80,000. Ruth Abelling. 1c up, Acc.
- MacLEAN'S MAGAZINE, 143 University Ave., Toronto, Ont., Canada. (2-M.) Articles on Canadian subjects, short-stories 4000 to 10,000, serials, 30,000 to 80,000. J. Vernon McKenzie, 1c up, Acc.
- McCALL'S MAGAZINE, 236 W. 37th St., N. Y. (M.) Women's and household interests; articles, short-stories, novelettes, serials, verse. H. P. Burton. First-class rates, Acc.
- McNAUGHT'S MONTHLY, 1475 Broadway, N. Y. (M.) Comment, criticism, reviews, short-stories up to 1500; verse. V. V. McNitt. 2c, Acc.
- MODERN PRISCILLA, 85 Broad St., Boston. (M.) Women's and household interests; needlework, housekeeping articles. No fiction. C. B. Marble. 1c up, Acc.
- MUNSEY, 280 Broadway, N. Y. (M.) Romantic, adventure short-stories, novelettes, serials, verse. Robert H. Davis. 1c up, Acc.
- NATIONAL GEOGRAPHIC MAGAZINE, 1156 16th St., N. W., Washington, D. C. (M.) Authoritative travel articles, non-technical style, illustrated. Gilbert Grosvenor. First-class rates, Acc.
- NEW REPUBLIC, THE, 421 W. 21st St., N. Y. (W.) Comment, reviews; political, literary; verse (annual prizes). Herbert Croly. 2c, Acc.
- NEW YORKER, THE, 25 W. 45th St., N. Y. Humorous miscellany, skits, verse. Good rates, Acc.
- NORTH-WEST STORIES, 461 8th Ave., N. Y. (M.) Western and Northern, adventure short-stories 3000 to 6000; novelettes, 10,000 to 15,000; serials, 30,000 to 40,000. J. B. Kelly. 1 to 1½c, Acc.
- OPPORTUNITY, 221 W. 57th St., N. Y. (M.) Success, business, inspirational articles. James R. Quirk. 1c up, Acc.
- OPEN ROAD, THE, 248 Boylston St., Boston, 17. (M.) Young men's interests. Opportunity, sport, business, adventure, romantic short-stories, serials, general articles. C. H. Ernst. Up to 1c, Acc.
- OUTLOOK, 381 4th Ave., N. Y. (W.) Comment, reviews, timely articles, short-stories up to 3000, verse. Ernest H. Abbott. 1½c up, Acc.
- PARIS MAGAZINE, Robbinsdale, Minn. (M.) Exciting moving picture short-stories, 1500 to 2000 words; skits, jokes, philosophy, brief verse. Jack Smalley. 2 to 3c, Acc. Drawings \$2 to \$5.
- PEOPLE'S HOME JOURNAL, 78 Lafayette St., N. Y. (M.) Women's and household interests; articles, short-stories up to 5000, serials up to 60,000, verse. Wm. A. Johnston; Mary B. Charlton, fiction ed. 1½c up, Acc.
- PEOPLE'S POPULAR MONTHLY, 801 2nd St., Des Moines, Ia. (M.) Articles, mid-Western topics; short-stories, serials, verse. Ruth Stewart. 1 to 2c, Acc.
- PICTORIAL REVIEW, 222 W. 39th St., N. Y. (M.) Articles (women's interests dominating) short-stories, serials, verse. Arthur T. Vance. First-class rates, Acc.
- POPULAR MAGAZINE, 79 7th Ave., N. Y. (2-M.) Adventure, romantic short-stories, novelettes, serials, up to 70,000. Charles Agnew MacLean. Good rates, Acc.
- RANCH ROMANCES, 799 Broadway, N. Y. (M.) Western love short-stories, novelettes, serials, 3000 to 50,000. Bina Flynn. 1c, Acc.
- RED BOOK MAGAZINE, 36 S. State St., Chicago. (M.) Short-stories, serials, general interest. Karl Edwin Harriman; Donald Kennicott, associate. First-class rates, Acc.
- REVIEW OF REVIEWS, 30 Irving Place, N. Y. (M.) Articles, reviews, comment. Albert Shaw. Good rates, Acc.
- SATURDAY EVENING POST, THE, Independence Squ., Philadelphia. (W.) Articles on timely topics, business, politics; short-stories 6000 to 12,000; serials up to 100,000; humorous verse, skits. George Horace Lorimer. First-class rates, Acc.

SCRIBNER'S MAGAZINE, 597 5th Ave., N. Y. (M.) Articles, essays, short-stories, serials, verse; high literary standard. Robert Bridges. Good rates, Acc.

SEA STORIES MAGAZINE, 79 7th Ave., N. Y. (M.) Sea short-stories, novelettes, serials, 5000 to 75,000. A. L. Sessions. 1c up, Acc.

SHORT STORIES, Garden City, N. Y. (2-M.) Adventure, Western short-stories, novelettes, serials, 4000 to 90,000. H. E. Maule. Good rates, Acc.

SMART SET, 119 W. 40th St., N. Y. (M.) First-person, dramatic short-stories 3000 to 6000, serials 10,000 to 30,000. F. Orlin Tremaine. 3c, Acc.

SNAPPY STORIES, 627 W. 43d St., N. Y. (2-M.) Sex short-stories 2000 to 5000, novelettes 12,000, humorous verse, skits. Florence Haxton. 1½c to 3c, Acc.

SPORT STORY MAGAZINE, 79 7th Ave., N. Y. (2-M.) Baseball, football, racing, etc., short-stories, novelettes, 5000 to 20,000. A. L. Sessions. 1c up, Acc.

SUNSET, 460 4th St., San Francisco. (M.) Short-stories 4000 to 7000, serials up to 40,000; articles on Western people and topics; verse, jokes, anecdotes. Charles K. Field; A. E. Vandeventer, managing editor. 1c up, Acc.

TELLING TALES, 80 E. 11th St., N. Y. (2-M.) Problems of interest to women, sophisticated treatment; sex, stage and society short-stories 3000 to 6000; novelettes 15,000 to 18,000, two and three part stories; poems up to 32 lines; one-act plays; prose fillers 100 to 200. Susan Jenkins. 1c up, Acc.

TOP NOTCH MAGAZINE, 79 7th Ave., N. Y. (2-M.) Adventure, Western, sport short-stories, novelettes, serials, 2000 to 70,000. Arthur E. Scott. 1c up, Acc.

TRIPLE-X MAGAZINE, Robbinsdale, Minn. (M.) Western, adventure, detective, mystery short-stories, biography. Roscoe Fawcett. 1½c up, Acc.

TRUE WESTERN STORIES, 79 7th Ave., N. Y. (M.) Western articles, short-stories founded on fact. 1c up, Acc.

WESTERN STORY MAGAZINE, 79 7th Ave., N. Y. (W.) Western short-stories, novelettes, serials, 2000 to 80,000, articles and short miscellany. F. E. Blackwell. 1c up, Acc.

WHIZ BANG, Robbinsdale, Minn. (M.) Jokes, epigrams—farm atmosphere. W. H. Fawcett. Good rates, Acc.

WOMAN'S HOME COMPANION, 250 Park Ave., N. Y. (M.) Woman's and household interests. Articles, short-stories 2500 to 4000, serials up to 70,000, verse. Gertrude B. Lane. First-class rates, Acc.

WOMAN'S WORLD, 107 So. Clinton St., Chicago. (M.) Woman's and household interests. Articles, short-stories 3000 to 6000, serials 40,000 to 60,000, verse. Walter W. Manning. 1c up, Acc.

WORLD'S WORK, Garden City, N. Y. (M.) Comment, reviews, political achievements. Arthur W. Page. Good rates, Acc.

YOUNG'S MAGAZINE, 706 6th Ave., N. Y. (M.) Sex short-stories, novelettes, 2000 to 20,000. Cashel Pomeroy. 1c up, Acc.

ZIFF'S, 608 S. Dearborn St., Rm. 550, Chicago, Ill. (M.) Skits, jokes, epigrams, verse. Wm. A. Ziff. Good rates, Acc.

List B

General periodicals which ordinarily pay less than 1 cent a word, or pay on publication, or offer a very limited market, or concerning which no definite data has been obtainable.

AMERICAN COOKERY, 221 Columbus Ave., Boston. (M.) Cookery and household articles 500 to 1500, short-stories 1000 to 3000, verse 1 to 6 stanzas. ½c, Pub.

AMERICAN LEGION WEEKLY, 627 W. 43d St., N. Y. Illustrated articles on Legion members and rehabilitated veterans, 1500. J. T. Winterich. 2c up, Acc.

AMERICAN NEEDLEWOMAN, THE, Augusta, Maine. (M.) Short-stories, serials up to 75,000, brief life-stories of successful women, women's inspirational miscellany, verse. M. G. Bailey. ¼ to 1c, Acc.

ARTISTS AND MODELS, 109 W. 49th St., N. Y. (M.) Clever sketches and stories of studio life up to 2000. Miss Merle Hersey. ½c, Pub.

ARTISTS AND MODELS, Suite 704, 1457 Broadway, N. Y. Indefinite rates.

ASSOCIATION MEN, 347 Madison Ave., N. Y. (M.) Y. M. C. A. interests; general articles, personality sketches, 2500 to 3500. F. G. Weaver. 1c up, Acc.

BEAUTIFUL AMERICA, 220 W. 42d St., N. Y. (M.) Travel stories and articles, verse. H. A. Hallenbeck. Indefinite rates.

BOOKMAN, THE, 244 Madison Ave., N. Y. (M.) Literary comment, book reviews, essays, occasional short-stories, verse. Overstocked. John Farrar. Good rates, Acc.

BRIEF STORIES, 534 Drexel Bldg., Philadelphia. (M.) Short-stories 1500 to 5000, novelettes 12,000 to 15,000, Wm. H. Kofoed. ½ to ¾c, Pub.

CHARACTER READING, 910 Capitol Bldg., Chicago. (M.) Articles on character development and analysis. Low rates, Pub.

CHARM, 50 Bank St., Newark, N. J. (2-M.) Articles on feminine interests, fashions, home decoration, 1000 to 1800. Elizabeth Brewer. Good rates, Acc.

CHICAGO DAILY NEWS, THE, Chicago. Short-stories up to 1500, verse. ½c, Acc.

CHILD WELFARE MAGAZINE, 7700 Lincoln Drive, Philadelphia. (M.) Child welfare articles. ½c, Acc.

COLLEGIAN CAMPUS COMEDY, 133 Wooster St., N. Y. (2-M.) College stories, articles to 1000 words, humorous material. ½ to 2c, Pub.

COMFORT, Augusta, Me. (M.) Short-stories, serials, some household miscellany. V. V. Detwiler. ½c up, Acc.

COMPLETE NOVEL MAGAZINE, 188 W. 4th St., N. Y. (M.) Complete detective, mystery, adventure novels 70,000 to 75,000; short human-interest articles 500 to 3000. B. A. McKinnon, Jr. Indefinite rates, Acc.

CONTEMPORARY VERSE, Logan P. O., Philadelphia. (M.) Verse and literary comment. Charles Wharton Stork. Payment in prizes only.

CURRENT HISTORY MAGAZINE, 1798 Times Bldg., N. Y. (M.) Topical articles. George W. Ochs Oakes. 1c up, Pub.

CUPID'S DIARY, 461 8th Ave., N. Y. (M.) Clean, romantic, love short-stories, novelettes, serials, lyrics. Amita Fairgrieve. 1 to 2c, Pub.

DOUBLE DEALER, THE, 204 Baronne St., New Orleans. (M.) Comment, essays, literary miscellany, short-stories, verse. Low rates, Pub.

DRAMA, THE, 59 E. Van Buren St., Chicago. Theatrical discussions, reviews, plays. Theodore Ballou Hinckley. Pays in royalties.

EVERYDAY LIFE, Hunter Bldg., Chicago. (M.) Short-stories, general articles. Up to ½c, Acc.

FAMILY HERALD AND WEEKLY STAR, Montreal, Quebec, Canada. Canadian articles, short-stories. C. Gordonsmith. Fair rates, Pub.

- FOLLYOLOGY**, 1645 Hennepin Ave., Minneapolis. (M.) Limited market for humorous verse, jokes, sketches. Guy F. Humphreys. Fair rates, Acc.
- FORECAST**, 6 E. 39th St., N. Y. (M.) Social betterment, health, child raising, household, family recreation, community articles, 1500 to 3500. Alberta M. Goudiss. Low rates, Acc.
- FORUM**, 247 Park Ave., N. Y. (M.) Comment, essays, reviews, verse, short-stories 3000 to 5000. Henry Goddard Leach. 2c up, Pub.
- GAMMADION, THE**, Lock Box 624, Birmingham, Ala. (Q.) Short-stories, poetry, articles. Jack Nelson. Payment only in prizes.
- GENTLEWOMAN**, 649 W. 43d St., N. Y. (M.) Women's interests. Brief short-stories, articles. ½c, Pub.
- GETTING AHEAD MONTHLY**, University and Wheeler Aves., Minneapolis. Thrift articles up to 400, epigrams, savings bank angle. C. A. Blodgett. 1½c, Acc.
- GOLDEN NOW**, Elgin, Ill. (W.) Child training, religious articles. ½c up, Acc.
- GOLDEN BOOK, THE**, 55 5th Ave., N. Y. (M.) Reprints masterpieces of literature. Payment for suggestions. Henry W. Lanier.
- GRIT**, Williamsport, Pa. (W.) Human interest, curious, historical, noteworthy achievement, scientific feature articles, illustrated. Interesting photographs. Frederick E. Manson. \$1 to \$3 for photographs. ½c, Pub.
- HARPER'S BAZAR**, 119 W. 40th St., N. Y. (M.) Society and women's interests. Practically closed market.
- HOME FRIEND MAGAZINE**, 1411 Wyandotte St., Kansas City. (M.) Household articles, short-stories. ¼c, Pub.
- HOME HAPPINESS**, Lake Short Bank Bldg., Chicago. Essays, articles, short-stories, verse, on home uses of electricity, 800. Good rates, Acc.
- HOT DOG**, Ulmer Bldg., Cleveland, O. (M.) Slangy jokes, skits, verse, 500. Jack Dinsmore. Indefinite rates.
- HOUSEHOLD JOURNAL**, Batavia, Ill. (M.) Household articles, short-stories. \$5 per story, Pub.
- HOUSEHOLD MAGAZINE**, 8th and Jackson Sts., Topeka, Kan. (M.) Household articles. Ida Migliario. Low rates, Acc.
- INDEPENDENT, THE**, 9 Arlington St., Boston. (W.) Reviews, comment, general articles, short-stories, 2000; verse. R. E. Danielson, C. A. Herter. 2½c, Pub.
- INTERNATIONAL BOOK REVIEW**, 354 4th Ave., N. Y. (M.) Reviews 1500 to 2000. Largely staff written. Clifford Smyth. 2c up, Pub.
- JOURNEYS BEAUTIFUL**, 150 Lafayette St. N. Y. (M.) First-person travel narratives and articles 1500 to 2500. Wirt W. Barnitz. Indefinite.
- JUDGE**, 627 W. 43d St., N. Y. (W.) Jokes, epigrams, humorous verse, sketches up to 250. Norman Anthony. Low rates, Pub.
- KANSAS CITY STAR MAGAZINE**, Kansas City, Mo. (W.) Short-stories, feature articles up to 5000; verse. E. B. Garnett. 1c, Pub.
- KANSAS LEGIONNAIRE, THE**, Wichita, Kans. (M.) Short-stories of interest to ex-service men. Kirke Mechem. \$10 a story, Acc.
- LAUGHS AND CHUCKLES**, Ford Bldg., Wilmington, Del. (M.) Short-stories, humorous sketches up to 600, jokes, anecdotes. ½c up, Pub.
- LAUGHTER**, 586 Drexel Bldg., Philadelphia. (M.) Humorous short-stories and sketches 1000 to 4000, jokes, poems. Wm. H. Kofoed. Indefinite rates, Acc.
- LITERARY DIGEST**, 354 4th Ave., N. Y. (W.) Comment, reviews, largely staff-written. W. S. Woods.
- LOS ANGELES TIMES ILLUSTRATED WEEKLY**, Los Angeles. (W.) Western articles. (Fiction supplied by syndicates.) Meredith Davis. 1/3 to 1c, Pub.
- LYRIC WEST, THE**, 3551 University Ave., Los Angeles. (M.) Verse, literary comment. Roy T. Thompson. Payment in prizes only.
- MARRIAGE STORIES**, 461 8th Ave., N. Y. (M.) Romantic, problem short-stories, novelettes, serials, 2000 to 15,000. Margaret H. Reindel. 1c, Pub.
- McCLURE'S**, 250 Park Ave., N. Y. (M.) Articles on timely topics, short-stories, serials, verse. S. S. McClure. Rates and methods of payment indefinite.
- McCLURE NEWSPAPER SYNDICATE**, 373 4th Ave., N. Y. Limited market for short-stories 1200. ¼c, Pub.
- MEASURE, THE**, 223 W. 15th St., N. Y. (M.) Verse. No payment.
- MODERN MARRIAGE PROBLEMS**, 1926 Broadway, N. Y. (M.) Problem and romantic short-stories 1000 to 3000, children's stories up to 500, verse. John Seymour Winslow. 2c, Pub.
- MORNING TELEGRAPH, THE**, 50th St. and 8th Ave., N. Y. Buys poems 16 to 30 lines for Sunday literary page. G. D. Eaton. \$5 per poem.
- MOTHER'S HOME LIFE**, 630 W. Jackson Blvd., Chicago. (M.) Short-stories 2000, serials, household articles 1000, child rearing, jokes, anecdotes, miscellany. Jas. M. Woodman. 1½c up, Acc.
- NATION, THE**, 20 Vesey St., N. Y. (W.) Reviews, comment, news features, 1800; verse. Oswald G. Villard. 1c up, Pub.
- NATIONAL MAGAZINE**, 952 Dorchester Ave., Boston. (M.) Biographies, personality sketches, reviews. Very limited market. Joe Mitchell Chapple. Indefinite rates, Pub.
- NAUTILUS**, Holyoke, Mass. (M.) New thought, psychic healing, inspirational articles; verse. Elizabeth Towne. ½c up, Acc.
- NEW ORIENT, THE**, 12 5th Ave., N. Y. (M.) Articles on the Orient and Far East. Syad Hassain. Rarely makes payment.
- NEW SENSATIONS**, 709 5th St., So., Minneapolis. (M.) Crime, sex and bizarre stories. Addison Lewis. Low rates Pub.
- NORTH AMERICAN REVIEW**, 9 E. 37th St., N. Y. (M.) Reviews, comment. E. B. Cutting. Terms indefinite.
- OCCULT DIGEST, THE**, 1904 N. Clark St., Chicago. (M.) Occult fact and fiction. Rosa K. New. Indefinite rates.
- OPPORTUNITY**, 127 23d St., N. Y. (M.) Negro short-stories, articles, poetry. Chas. S. Johnson. No payment.
- OUR DUMB ANIMALS**, 180 Longwood Ave., Boston. (M.) Animal welfare articles, verse occasionally. ½c, Acc.; rarely pays for verse.
- OUR WORLD**, 9 E. 37th St., N. Y. (W.) Articles on foreign affairs, travel, translations. H. S. Houston. Fair rates, Pub.
- OVERLAND MONTHLY**, 916 Kearny St., San Francisco. Articles, short-stories, verse. Noyes Pratt. No payment.
- PARIS NIGHTS**, 584 Drexel Bldg., Philadelphia. (M.) Short-stories, personal experiences, Parisian background; verse, jokes. W. H. Kofoed. ½c up, verse 15c line, Acc.
- POET LORE**, 194 Boylston St., Boston. (M.) Verse, reviews. Rarely makes payment.
- POETRY**, 232 E. Erie St., Chicago. (M.) Verse, reviews. \$6 page, Pub.
- POETRY JOURNAL**, 67 Cornhill St., Boston. (M.) Verse. No payment.
- POLICE MAGAZINE**, 19 W. 44th St., N. Y. (M.) Crime and police articles and brief short-stories. Thos. N. Crawford. Indefinite.
- REAL DETECTIVE TALES**, 1050 N. La Salle St., Chicago. (M.) Detective short-stories, fact articles, serials. Edwin Baird. Up to 1c, Pub.
- REVIEWER, THE**, Chapel Hill, N. C. (M.) Short-stories, poems, literary critical articles. Paul Green. 1c, Acc.; verse, 50c line.

SATURDAY REVIEW OF LITERATURE, 236 E. 39th St., N. Y. (W.) Book reviews, literary essays, verse. Limited market. Henry Seidel Canby. 1c up, \$10 up for poems, Pub.

SECRETS, Ulmer Bldg., Cleveland, O. (M.) Dramatic confessions, feminine angle. Jack Dinsmore. Overstocked.

SOCIAL PROGRESS, 205 W. Monroe St., Chicago. (M.) Child training, sociology articles, short-stories, serials. $\frac{1}{2}$ c up, Pub.

STARS AND STRIPES, THE, Washington, D. C. (M.) Articles on soldiers' interests. Generally overstocked.

SUCCESS, 251 4th Ave., N. Y. (M.) Short-stories, serials of general interest; inspirational, personality articles; verse. Walter H. Seely. Good rates, Pub.

SURVEY GRAPHIC, THE, and **SURVEY**, THE, 112 E. 19th St., N. Y. (2-M.) Reviews. Limited market. Paul U. Kellogg. \$10 page, Pub.

10 STORY BOOK, 538 S. Dearborn St., Chicago. (M.) Iconoclastic, frank, sex short-stories, one-act plays, 1000 to 8000. Harry Stephen Keeler. \$6 a story, Pub.

THRIFT, 797 Beacon St., Boston. (M.) Short-stories up to 2500 words, articles on saving, thrift, etc. Good rates, Pub.

TODAY'S HOUSEWIFE, 134 E. 70th St., N. Y. (M.) Women's interests—housekeeping, motherhood, child training articles; short-stories, serials, verse. John Howie Wright. Low rates, Pub.

TOWN AND COUNTRY, 383 Madison Ave., N. Y. (2-M.) Society, gossip, travel articles and sketches. Limited market. H. J. Wigham. 1c up, Pub.

TOWN TOPICS, 2 W. 45th St., N. Y. (W.) Short-stories, skits, verse, jokes, epigrams, society, gossip. 1c up, Pub.

TRAVEL, 7 W. 16th St., N. Y. (M.) Illustrated travel articles, personal narratives of travel. Raymond Holden. 1c, Pub.

TRUE DETECTIVE MYSTERIES, 1926 Broadway, N. Y. (M.) Detective short-stories. H. A. Keller. Good rates, Acc.

TRUE ROMANCES, 1926 Broadway, N. Y. (M.) Confessional, first-person short-stories, serials, based on truth; prizes. 2c, Pub.

TRUE STORY MAGAZINE, 1926 Broadway, N. Y. (M.) True, confessional, first-person short-stories, serials; prizes. Roger Daniels. 1 to 2c, Pub.

U. S. AIR SERVICE, 339 Star Bldg., Washington, D. C. (M.) Aviation articles, short-stories. $\frac{1}{2}$ c, Acc.

VANITY FAIR, 19 W. 44th St., N. Y. (M.) Fashions, skits, society. Limited market. F. W. Crowninshield. 2c up, Acc.

VERSE, 1418 Wyoming Ave., Philadelphia. (M.) Poetry. Indefinite rates, Acc.

VOGUE, 19 W. 44th St., N. Y. (M.) Limited market for articles on home decoration, gardening, fashions. Edna W. Chase. 1c up, Acc.

WEIRD TALES, 317 Baldwin Bldg., Indianapolis, Ind. (M.) Supernatural bizarre, weird short-stories, serials. Farnsworth Wright. Low rates, Pub.

WESTERN HOME MONTHLY, Bannatyne and Dagmar Sts., Winnipeg, Man. General-interest articles, short-stories 1500 to 4000. Fair rates, Pub.

WESTERN SPORTOLOGUE, 709 Union League Bldg., Los Angeles. (M.) Outdoor sport articles. $\frac{1}{2}$ c, Pub.

WORLD TRAVELER, 247 Park Ave., N. Y. (M.) Illustrated travel articles 1500. C. P. Norcross. Up to \$25 each, Acc.

YALE REVIEW, Yale Station, New Haven, Conn. (Q.) Comment, reviews; political, literary, scientific, art articles 5000 to 6000. Good rates, Pub.

YOUR CAR, 1926 Broadway, N. Y. (M.) Romantic, fact and fiction stories, verse. Alexander Johnston. Good rates, Pub. (First issue, May 1925.)

List C

Trade, technical, religious, agricultural, business, educational and other class publications.

Art, Photography

AMERICAN PHOTOGRAPHY, 428 Newbury St., Boston. (M.) Technical photography articles. F. R. Fraprie. Fair rates, Pub.

ANTIQUES, 683 Atlantic Ave., Boston. (M.) Antique collecting. Up to 2c, Pub.

ARTS AND DECORATION, 45 W. 45th St., N. Y. (M.) Art, home decoration, architecture, landscape gardening, music, literature, industrial art. Mary Fanton Roberts. 1 to $1\frac{1}{2}$ c, Pub.

INTERNATIONAL STUDIO, 49 W. 45th St., N. Y. (M.) Art articles, verse. Peyton Boswell. 1 to $2\frac{1}{2}$ c, Pub.

PHOTO-ERA MAGAZINE, Wolfeboro, N. H. (M.) Camera craft articles, photographic prize contests occasionally. $\frac{1}{2}$ c up, Acc.

Agricultural, Farming, Livestock

BETTER FARMING, 141 W. Ohio St., Chicago. Agricultural articles. Low rates, Acc.

CANADIAN COUNTRYMAN, 178 Richmond St., W., Toronto. Agricultural articles, short-stories. $\frac{1}{2}$ c, Pub.

CAPPER FARM PRESS, 8th and Jackson Sts., Topeka, Kan. (W. and M.) Agricultural articles; home page miscellany. $\frac{1}{2}$ to 1c, Acc.

COUNTRY GENTLEMAN, THE, Independence Sq., Philadelphia. (M.) Agricultural articles, short-stories, serials, humorous sketches, jokes. Loring A. Schuler. 2c up, Acc.

FARM AND FIRESIDE, 250 Park Ave., N. Y. (M.) Agricultural articles, short-stories, 1500 to 2000. Limited market. George Martin. 2c up, Acc.

FARM AND RANCH, Dallas, Tex. (M.) Agricultural and live-stock articles. Up to 1c, Pub.

FARM JOURNAL, Philadelphia. (M.) Agricultural and household articles; short-stories 1800 to 10,000. Arthur H. Jenkins. 1c, Acc.

FARM LIFE AND FARM AND HOME, Spencer, Ind. (M.) Agricultural, household articles, short-stories 3000, serials 40,000, verse. George Weymouth. $\frac{1}{2}$ c up, Acc.

FARM MECHANICS, 1827 Prairie Ave., Chicago. (M.) Agricultural articles 100 to 400. W. A. Radford. $\frac{1}{2}$ c, Pub.

FARMER, 57 E. 10th St., St. Paul, Minn. (M.) Agricultural articles. Indefinite.

FARMER'S WIFE, 61 E. 10th St., St. Paul, Minn. (M.) Articles for farm women; short-stories, serials. Ada M. Shaw. 1c up, Acc.

FIELD ILLUSTRATED, 425 5th Ave., N. Y. (M.) Agricultural, stock-breeding, country estates articles. R. V. Hoffman. 1c, Pub.

ILLUSTRATED RURAL MECHANICS, 1411 Wyandotte St., Kansas City, Mo. (M.) Illustrated articles on farm mechanics, appliances, radio; photos. E. A. Weishaar. Low rates, Pub.

MICHIGAN BUSINESS FARMER, Mount Clemens, Mich. (W.) Agricultural articles 1000 to 3000, short-stories. Up to $\frac{1}{2}$ c, Pub.

OHIO FARMER, 1011 Cleveland, O. (M.) Agricultural articles, short-stories. Fair rates, Pub.

SUCCESSFUL FARMING, Des Moines, Ia. (M.) Agricultural, household articles, short-stories, verse. $\frac{1}{2}$ c up, Acc.

WALLACE'S FARMER, Des Moines, Ia. Agricultural articles, serials, juvenile short-stories, verse. H. A. Wallace, $\frac{1}{2}$ to 1c, Acc. and Pub.

WHEAT GROWER, THE, Grand Forks, N. Dak. (2-M.) Co-operative farming and marketing articles. Mid-West locale, 500 to 2500. Illustrations. Vernice M. Aldrich. $\frac{1}{2}$ c, Pub.

Automobile, Boating, Transportation, Highways

AMERICAN MOTORIST, Pennsylvania Ave. at Seventeenth St., Washington, D. C. (M.) Touring, traffic, automobile articles, short-stories, sketches, verse. Ernest N. Smith; C. G. Sinsbaugh, managing editor. $1\frac{1}{2}$ c up, Acc.

FORD OWNER AND DEALER, Montgomery Bldg., Milwaukee. (M.) Automobile articles. H. A. Apple. Good rates, Pub.

FORDSON, THE, 10 Peterboro West, Detroit. Automobile articles. Up to $2\frac{1}{2}$ c, Acc.

HIGHWAY MAGAZINE, 215 N. Michigan Ave., Chicago. Technical good roads articles 800 to 1000. Frank E. Kennedy. 1 to 2c, Acc.

MOTOR BOATING, 119 W. 4th St., N. Y. (M.) Motor-boating articles. Terms indefinite.

MOTOR CAMPER AND TOURIST, 53 Park Pl., N. Y. (M.) Camping, vacation, travel articles. 1c, Pub. (Slow.)

MOTOR LIFE, 523 Plymouth Court, Chicago. (M.) Motoring, vacation, automobile articles 2000 to 4000. Earnest Coler. $1\frac{1}{2}$ c, Pub.

RUDDER, 9 Murray St., N. Y. (M.) Technical power and sail boating articles. Fair rates, Pub.

Business, Advertising, Salesmanship

ADVERTISING AND SELLING FORTNIGHTLY, 9 E. 38th St., N. Y. (Bi-W.) Specific business articles. F. C. Kendall. Up to 2c, Pub.

BANKERS' MONTHLY, Rand-McNally & Co., Chicago. Business. 1c, Pub.

BUSINESS MAGAZINE, Burroughs Adding Machine Co., Detroit. (M.) Business articles. Arthur H. Little. 2c up, Acc.

FORBES MAGAZINE, 120 5th Ave., N. Y. (W.) Business, financial articles; jokes, skits. B. C. Forbes. 1c, Pub.

HOW TO SELL, 443 S. Dearborn St., Chicago. (M.) Salesmen's interests. S. C. Spalding. 1c, Pub.

INDEPENDENT AGENT AND SALESMAN, 22 E. 12th St., Cincinnati, O. (M.) Direct selling, inspirational articles 200 to 2500; poetry. W. E. Backus. Indefinite rates, Pub.

JUDICIOUS ADVERTISING, 400 N. Michigan Ave., Chicago. (M.) National advertising. $\frac{1}{2}$ c, Pub.

INDUSTRIAL MANAGEMENT, 120 W. 32d St., N. Y. Industrial articles. Fair rates, Pub.

NATION'S BUSINESS, THE, Mills Bldg., Washington, D. C. (M.) Business and industrial articles. Warren Blishop. 3c average, Acc.

POSTER, THE, 307 S. Green St., Chicago. Advertising articles. 1 to 4c, Pub.

PRINTER'S INK, 185 Madison Ave., N. Y. (W.) (Also **PRINTER'S INK MONTHLY**.) Advertising and business articles. John Irving Romer. 2 to 10c, Acc.

REAL ESTATE NEWS AND INVESTORS' MAGAZINE, St. Louis, Mo. Real estate and investment articles. H. H. Wiegand. $\frac{1}{2}$ to 1c, Acc.

SALES MANAGEMENT, 1801 Leland Ave., Chicago. Selling articles. A. R. Holm. 1c up, Pub.

SALESMAN'S JOURNAL, THE, 117 W. 61st St., N. Y. (M.) Business and selling. $\frac{1}{4}$ c up, Pub.

SPECIALTY SALESMAN, South Whitley, Ind. Articles on selling, inspirational matter, short-stories, 3000 to 10,000. Robert E. Hicks. $\frac{1}{4}$ to 1c, Acc.

SYSTEM, Cass, Huron and Erie Sts., Chicago. (M.) Business articles, administration, selling, finance. Preferably 1st person by successful executives. Norman C. Firth. 2c up, Acc.

Building, Architecture, Landscaping

AMERICAN BUILDER, 1827 Prairie Ave., Chicago, (M.) Building articles, illustrated. P. N. Hanna. \$10 page, Pub.

AMERICAN MUTUAL MAGAZINE, 142 Berkeley St., Boston. (M.) Brief business inspirational, human-interest articles, business jokes. 1 to 5c, Acc.

COUNTRY HOMES, 312 W. Redwood St., Baltimore. (2-M.) Home decoration, architecture, building, landscape gardening. S. H. Powell, E. Canton. Indefinite, Pub.

KEITH'S MAGAZINE, 100 N. 7th St., Minneapolis, (M.) Home-building and interior decoration articles up to 1500. Edna King. Indefinite rates, Pub.

BETTER HOMES AND GARDENS, Des Moines, Ia. (M.) Building, home making, gardening, landscape articles up to 2000. Chesla C. Sherlock. 1c up, Acc.

GARDEN MAGAZINE, Garden City, N. Y. (M.) Gardening articles. Leonard Barron. 1c, Acc.

HOUSE AND GARDEN, 19 W. 44th St., N. Y. (M.) Home decoration, landscape articles. Richardson Wright. 1c, Acc.

HOUSE BEAUTIFUL, 8 Arlington St., Boston. (M.) Home decoration articles 1000 to 2500. Ethel B. Power. 1c, Acc.

Educational

AMERICAN SCHOOL BOARD JOURNAL, 129 Michigan St., Milwaukee. (M.) Educational. Wm. G. and Wm. C. Bruce. $\frac{1}{2}$ c up, Pub.

NORMAL INSTRUCTOR AND PRIMARY PLANS, Dansville, N. Y. (M.) Educational articles for primary and normal teachers, juvenile verse, short-stories. Fair rates, Pub.

POPULAR EDUCATOR, 50 Broomfield St., Boston. (M.) Educational articles. \$2.50 column, Pub.

PRIMARY EDUCATION, 50 Broomfield St., Boston. Educational articles. \$2.50 column, Pub.

Health, Hygiene

JOURNAL OF THE OUTDOOR LIFE, 370 7th Ave., N. Y. (M.) Anti-tuberculosis articles. Indefinite.

MUSCLE BUILDER, 1926 Broadway, N. Y. (M.) Exercise, health, diet, outdoor sports articles. $1\frac{1}{2}$ c, Pub.

PHYSICAL CULTURE, 1926 Broadway, N. Y. (M.) Articles on health hygiene, diet, exercise. Short-stories, serials. Walter E. Colby. 2c, Acc.

STRENGTH, 2741 N. Palethorp St., Philadelphia. (M.) Health, hygiene, exercise, diet articles. Up to 1c, Pub.

TRAINED NURSE AND HOSPITAL REVIEW, 38 W. 32nd St., N. Y. Medical nursing, hospital administration articles. Fair rates, Pub.

Religious

AMERICAN HEBREW, 19 W. 44th St., N. Y. (M.) Jewish articles, fiction. $\frac{1}{2}$ c up, Pub.

BAPTIST, THE, 417 S. Dearborn St., Chicago. (W.) Religious articles, church work. Indefinite.

BENZIGER'S MAGAZINE, 36 Barclay St., N. Y. (Q.) Catholic novels only. Indefinite.

CATHOLIC WORLD, 120 W. 60th St., N. Y. (M.) Catholic religious articles, short-stories, verse. Indefinite.

CHRISTIAN ENDEAVOR WORLD, 31 Mt. Vernon St., Boston. (W.) Informative and religious articles, short-stories, serials, 3500-50,000; verse. Amos R. Wells. $\frac{1}{2}$ c, Acc.

CHRISTIAN GUARDIAN, 299 Queen St., W. Toronto. Religious articles, short-stories up to 1500, verse. $1\frac{1}{3}$ to 1c, Pub.

CHRISTIAN HERALD, 91-103 Bible House, New York. (W.) Religious, sociological articles; occasional short-stories. 1 to 5c, Pub.

CHRISTIAN STANDARD, 9th and Cutter Sts., Cincinnati, O. (W.) Religious articles, fiction, verse. Indefinite.

CHURCHMAN, 2 W. 47th St., N. Y. Religious. Indefinite.

COLUMBIA, 45 Wall St., New Haven, Conn. (M.) Catholic family interests. Sociological, informative, religious articles; short-stories, verse. Fair rates, Pub.

CONGREGATIONALIST, 14 Beacon St., Boston. Religious articles, short-stories, verse. W. D. Gilroy, D.D. Fair rates Pub.

CONTINENT THE, 509 S. Wabash Ave., Chicago. Presbyterian interests. Religious, informative articles; comment, verse. $\frac{1}{2}$ c, Acc.

MAGNIFICAT, 435 Union St., Manchester, N. H. Catholic articles, short-stories, serials, verse. $\frac{1}{2}$ c, Acc.

MENORAH JOURNAL, 167 W. 13th St., N. Y. Jewish short-stories, one-act plays, essays. Henry Hurwitz. 2c up, Acc.

PRESBYTERIAN, THE, 1217 Market St., San delphia. Religious miscellany. Indefinite.

RAYS FROM THE ROSE CROSS, Oceanside, Cal. (M.) Religion, occultism, Rosicrucian doctrines, astrology, healing. No payment.

REALITY, 17 W. 42nd St., N. Y. Bahai doctrines, philosophical and religious articles. Dr. Harrison G. Dyar. No payment.

SUNDAY SCHOOL TIMES, 1816 Walnut St., Philadelphia. (W.) Religious articles, verse. \$4 per M, Acc.

SUNDAY SCHOOL WORLD, 1816 Chestnut St., Philadelphia. Religious articles. $\frac{1}{2}$ c, Acc.

Scientific, Technical, Radio, Mechanics

LIGHT, Nela Park, Cleveland, O. (M.) Electrical trade journal. $\frac{1}{2}$ c up, Acc.

NATURE MAGAZINE, 1214 16th St., Washington, D. C. (M.) Popular scientific and outdoor articles, illustrated, 1500 to 2000. \$5 to \$50, Acc.

POPULAR MECHANICS, 200 E. Ontario St., Chicago. (M.) Illustrated articles, scientific, mechanical, industrial, discoveries, novelties, 50 to 2000. L. K. Weber. 1c up, Acc.

POPULAR RADIO, 627 W. 43d St., N. Y. Radio articles 50 to 5000. Kendall Banning. 1 to 2c, Acc.

POPULAR SCIENCE MONTHLY, 250 4th Ave., N. Y. (M.) Brief, illustrated articles, scientific, non-technical, mechanical, labor-saving devices, discoveries, under 3000. Sumner N. Blossom. 1c up to 10c, Acc. \$3 up for photos.

RADIO AGE, 500 N. Dearborn St., Chicago. Radio short-stories, articles up to 2000. Frederick A. Smith. $\frac{1}{2}$ to 1c, Pub.

RADIO BROADCAST, Garden City, L. I. (M.) Radio articles. A. H. Lynch. 1 to 2c, Acc.

RADIO DIGEST, 510 N. Dearborn St., Chicago. (W.) Technical and non-technical, brief radio miscellany. E. E. Plummer. 1 to 10c; news-items, $1\frac{1}{2}$ c agate line; photographs, \$2.

RADIO NEWS, 53 Park Place, N. Y. (M.) Radio articles. Hugo Gernsback, 1 to 3c, Pub.

SCIENCE AND INVENTION, 53 Park Pl., N. Y. (M.) Illustrated articles, invention, science, photos, prizes. H. Gernsback. $\frac{1}{2}$ c up, Pub.

SCIENTIFIC AMERICAN, 233 Broadway, N. Y. (M.) Scientific, popular, technical articles, discoveries, inventions. E. E. Free. 1c, Acc.

Sporting, Outdoor, Hunting, Trapping, Fishing

ALL SPORTS MAGAZINE, 14 E. Jackson Blvd., Chicago. (M.) Outdoor sports, hunting, fishing. Joe Godfrey. Indefinite rates.

AMERICAN FORESTS AND FOREST LIFE, Lenox Bldg., Washington, D. C. (M.) Illustrated articles 1500 to 2000. Ovid M. Butler. \$5 per printed page, Pub.

BASEBALL, 70 5th Ave., N. Y. (M.) Baseball and sporting miscellany. Terms indefinite.

FIELD AND STREAM, 25 W. 45th St., N. Y. (M.) Illustrated camping, fishing, hunting, sportsmen's articles, fiction, up to 3500, verse. Ray P. Holland. 1c, Acc.

FOREST AND STREAM, 221 W. 57th St., N. Y. (M.) Camping, fishing, hunting, sportsmen's articles. W. A. Bruettte. $\frac{1}{4}$ c, Pub.

FUR NEWS AND OUTDOOR WORLD, Columbus, O. (M.) Fishing, hunting articles. Low rates, Pub.

GOLFER'S MAGAZINE, 4753 Grand Blvd., Chicago. (M.) Articles on golf and golfers. H. B. McMeal. Low rates, Pub.

GOLF ILLUSTRATED, 425 5th Ave., N. Y. (M.) Articles on golf and golfers. William Henry Beers. Low rates, Pub.

HUNTER-TRADER-TRAPPER, 386 S. 4th St., Columbus, O. (M.) Hunting, etc. O. Kuechler. No payment.

NATIONAL SPORTSMAN, 75 Federal St., Boston. (M.) Hunting, fishing, camping. Low rates, Pub.

OUTDOOR LIFE, 1824 Curtis St., Denver, Colo. (M.) Hunting, fishing, camping. J. A. McGuire. Rarely makes payment.

OUTDOOR RECREATION, 500 N. Dearborn St., Chicago. (M.) Hunting, fishing, camping. Fair rates, Pub.

OUTING, 71-73 Broad St., Columbus, O. (M.) Hunting, fishing, camping, athletics. T. C. O'Donnell. Indefinite rates, Acc.

SPORTLIFE, 1926 Broadway, N. Y. (M.) Human-interest, recreation and sporting articles 1000 to 2000, short-stories 3000 to 6000, anecdotes. Edgar Forest Wolfe. Articles 1c, fiction 2c, Acc.

SPORTS AFIELD, 1402 Pontiac Bldg., Chicago. (M.) Hunting, fishing, camping. Claude King. Pays only occasionally.

SPORTS GRAPHIC, 353 4th Ave., N. Y. (M.) Outdoor sports 1200. Fair rates, Pub.

SPUR, THE, 425 5th Ave. Sport, society articles, jokes, epigrams, brief humorous verse. H. S. Adams. Fair rates, Acc.

Theatrical

BILLBOARD, 25 Opera Pl., Cincinnati, O. (W.) Theatrical news, articles. 1c up, Pub.

THEATRE MAGAZINE, 2 W. 45th St., N. Y. (M.) Theatrical articles. A. Hornblow. Fair rates, Pub.

VARIETY, 1536 Broadway, N. Y. (W.) Theatrical articles, news. Indefinite.

Trade Journals, Miscellaneous

AMERICAN HATTER, 1225 Broadway, N. Y. (M.) Trade miscellany. E. F. Hubbard. Up to 1c, Pub.

AMERICAN STATIONERY AND OFFICE OUT-FITTER, 10 W. 39th St., N. Y. (W.) Trade miscellany. Low rates, Pub.

BAKER'S WEEKLY, 45 W. 45th St., N. Y. Trade miscellany. Albert Klopfer. 1c, Pub.

CHAUFFEUR, THE, 239 W. 30th St., N. Y. (M.) Articles for professional chauffeurs, short-stories 2000, verse. 1c, Acc.

EDITOR & PUBLISHER, Times Bldg., N. Y. (W.) Newspaper trade journal. Articles and news items on newspaper publishing and newspaper men, practical business methods, advertising; interviews. Merlín E. Pew. \$2 column up, Pub.

GOOD HARDWARE, 912 Broadway, N. Y. (M.) Hardware retailers' trade articles, serious and humorous. G. K. Hanchett. 1 to 2c, Acc.

INDIA RUBBER REVIEW, Second National Bank Bldg., Akron, O. (M.) Rubber and tire trade miscellany. Ralph C. Busbey. Up to 2/3c, Pub.

INLAND PRINTER, 632 Sherman St., Chicago. (M.) Printing trade articles. Fair rates, Pub.

INLAND MERCHANT, 1170 Broadway, N. Y. (M.) Merchandising, inspirational articles 1500 to 2500. H. R. Mayes. 1c up, Pub.

- JEWELERS' CIRCULAR, THE**, John St., N. Y. Trade miscellany. $\frac{1}{2}$ c up, Pub.
- KEYSTONE, THE**, P. O. Box 1424, Philadelphia. (M.) Jewelry trade miscellany. W. Calver Moore. $\frac{1}{2}$ c, Pub.
- MILLINERY TRADE REVIEW**, 1225 Broadway, N. Y. (M.) Trade miscellany. E. F. Hubbard. Up to 1c, Pub.
- NATIONAL CLEANER AND DYER** 461 8th Ave., N. Y. (M.) Trade and business articles. Roy Denney. 1c, Pub.
- MANUFACTURING JEWELER, THE**, 42 Weybosset St., Providence, R. I. (M.) Trade miscellany. Up to $\frac{1}{2}$ c, Pub.
- NATIONAL JEWELER**, 536 S. Clark St., Chicago. (M.) Trade miscellany. F. R. Bentley. $\frac{1}{2}$ c up, Pub.
- NATIONAL PRINTER-JOURNALIST**, Montgomery Bldg., Milwaukee. (M.) Newspaper business articles. J. L. Meyer. $\frac{1}{2}$ c up, Pub.
- NOTION AND NOVELTY REVIEW**, 1170 Broadway, N. Y. (M.) Retailers' trade articles. A. P. Haire. 1c, Pub.
- PLUMBERS' TRADE JOURNAL**, 239 W. 30th St., N. Y. Trade miscellany. Harold A. Heatherton. Good rates, Pub.
- PROGRESSIVE GROCER**, 912 Broadway, N. Y. (M.) Grocery trade retailing articles, serious and humorous. G. K. Hanchett, managing editor; Carl W. Dipman, editor. 1 to 2c, Acc.
- RETAIL LEDGER**, 1346 Chestnut St., Philadelphia. (2-M.) Department store management and selling articles, illustrations. Wm. Nelson Taft. 1c, Acc. \$3 for photos.
- RURAL TRADE**, 8th and Jackson Sts., Topeka, Kan. Storekeepers' trade articles, 500 to 700. R. H. Gilkeson. 1c, Pub.
- SPORTING GOODS DEALER**, St. Louis, Mo. (M.) Trade miscellany. Amos A. Castle. $\frac{1}{2}$ c up, Pub.
- SPORTING GOODS JOURNAL**, 9 S. Clinton St., Chicago. (M.) Trade miscellany. H. C. Tilton. $\frac{1}{2}$ c, Pub.
- STARCHROOM LAUNDRY JOURNAL**, 415 Commercial Square, Cincinnati, O. (M.) Trade miscellany. A. Stretmatter. Fair rates, Pub.
- STORE OPERATION**, 205 Caxton Bldg., Cleveland, O. (M.) Trade miscellany 500 to 2500. H. E. Martin. 1c, Pub.
- WESTERN WAY IN NEWS, THE**, 1800 Transportation Bldg., Chicago. Railway employees' interests. Adventure. human-interest short stories 1200 to 1500. H. W. Arends. Indefinite rate, Pub.
- Motion Picture**
- CLASSIC**, 175 Duffield St., Brooklyn. (M.) Limited market, photoplay miscellany. 2c, Acc.
- FILM FUN**, 627 W. 43d St., N. Y. (M.) Limited market for movie humor. George Mitchell. Low rates, Pub.
- PHOTOPLAY MAGAZINE**, 221 W. 57th St., N. Y. (M.) Articles, short-stories, serials, photoplay background. James R. Quirk. Good rates, Acc.
- PICTURE PLAY MAGAZINE**, 79 7th Ave., N. Y. (M.) Photoplay miscellany. Closed market. Charles Gatchell.
- MOTION PICTURE MAGAZINE**, 175 Duffield St., Brooklyn. (M.) Photoplay articles. F. M. Osborne. Low rates, Acc.
- MOVIE MAGAZINE**, 1926 Broadway, N. Y. (M.) Movie fiction, interviews, news, miscellany. 2c, Pub.
- MOVIE MONTHLY**, 175 Duffield St., Brooklyn. Limited market for photoplay miscellany. W. Adolphe Roberts. 1c up, Acc.
- MOVIE WEEKLY**, 1926 Broadway, N. Y. Photoplay miscellany 2000 to 2500. Adele Whiteley Fletcher. 1c, Pub.
- MOVING PICTURE STORIES**, 166 W. 23d St., N. Y. (W.) Limited market for photoplay short-stories, verse. Ethel Rosemon. Low rates, Pub.
- SCREENLAND**, 145 W. 57th St., N. Y. (M.) Photoplay news articles, dramatic short-stories. Elliot Keen. Fair rates, Acc.
- Musical**
- ETUDE, THE**, 1712 Chestnut St., Philadelphia. (M.) Musical articles; history, education, anecdotes. James F. Cooke. 1c up, Pub.
- MUSICAL AMERICA**, 501 5th Ave., N. Y. (M.) Musical miscellany. \$3.50 column, Pub.
- MUSICAL COURIER**, 618 McCormick Bldg., Chicago. (M.) Musical miscellany. Indefinite.
- MUSICIAN**, 901 Steinway Bldg., N. Y. (M.) Musical miscellany. $\frac{1}{2}$ c, Pub.

List D

Juvenile Publications.

- AMERICAN BOY, THE**, 550 Lafayette Bldg., Detroit, Mich. (M.) For older boys. Short-stories 1000 to 6000; serials up to 50,000; articles, brief accounts of boy activities and short miscellany. Griffith Ogden Ellis. 1c up, Acc.
- AMERICAN GIRL**, 189 Lexington Ave., N. Y. (M.) For medium ages; Girl Scouts publication. Short-stories 3000 to 6000; serials up to 50,000; general articles. Helen Ferris. Indefinite rates. Acc.
- BEACON, THE**, 25 Beacon St., Boston. (W.) Boys and girls, medium ages. Short-stories 1800 to 2000; serials, verse, miscellany. 1/3c, verse double, Acc.
- BOY LIFE**, Standard Pub. Co., 9th and Cutter Sts., Cincinnati. (W.) Medium ages. Short-stories 2000, serials, articles, miscellany. 1/3c up, Acc.
- BOYS' COMRADE**, Christian Bd. of Publication, 2712 Pine St., St. Louis. (W.) Ages 14 to 18. Short-stories 2000, serials, articles, verse, miscellany. O. T. Anderson. $\frac{1}{2}$ c, Acc.
- BOYS' FRIEND**, United Brethren Pub. House, Dayton, O. (W.) Boys' short-stories 1250 to 2000. \$1.50 to \$1.75 a story, Acc.
- BOYS' LIFE**, 200 5th Ave., N. Y. (M.) Boy Scouts publication, ages 14 to 18. Short-stories, 2000 to 5000, serials up to 35,000; articles. James E. West. 1c, Acc.
- BOY'S WEEKLY, THE**, Southern Baptist Convention, 161 8th Ave., N., Nashville, Tenn. Ages 9 to 15. Short-stories 2000; serials, articles, miscellany. Fair rates, Acc.
- BOY'S WORLD**, D. C. Cook Pub Co., Elgin, Ill. (W.) Medium ages. Short-stories 2000; serials 4000 to 16,000; articles, miscellany. D. C. Cook, Jr. \$4 per M up, Acc.
- CHILD'S GARDEN**, A. 2161 Center St., Berkeley, Cal. (M.) Younger children. Short-stories, nature articles, miscellany, 1500 to 2000. Usually no payment; occasionally $\frac{1}{2}$ c, Acc.
- CHILD'S GEM**, Southern Baptist Convention, 161 8th Ave., N., Nashville, Tenn. (W.) Very young children. Brief short-stories, articles 300 to 600, verse. $\frac{1}{4}$ to $\frac{1}{2}$ c, Acc.
- CHILD LIFE**, Rand, McNally & Co., 536 S. Clark St., Chicago. (M.) Ages 2 to 10. Short-stories, fairy tales, informative sketches, games, verse. Rose Waldo. $\frac{1}{2}$ to 1c, Acc.
- CLASSMATE, THE**, Methodist Book Concern, 420 Plum St., Cincinnati. (W.) Young people, teen ages. Short-stories, serials, articles, miscellany. $\frac{1}{4}$ to $\frac{1}{2}$ c, Acc.
- COUNTRYSIDE**, Elgin, Ill. (W.) Family reading. Short-stories up to 2000, serials up to 18,000, articles, miscellany. D. C. Cook Pub. Co. $\frac{1}{2}$ c, Acc.
- DEW DROPS**, D. C. Cook Pub Co., Elgin, Ill. (W.) Children, ages 6 to 8. Brief short-stories, serials, articles 600 to 900, miscellany. About $\frac{1}{2}$ c, Acc.

- EPWORTH HERALD**, 740 Rush St., Chicago. (W.) Young people, 12 to 18. Religious articles, miscellany, short-stories, serials. 1-3c, Acc.
- EVERY GIRL'S MAGAZINE**, 31 E. 17th St., N. Y. (M.) Camp Fire Girls' publication, 12 to 18. Short-stories, serials, articles, miscellany. Mary E. Squire. 1-3 to ½c, Pub.
- FORWARD**, Presbyterian Bd. of Pub., Witherspoon Bldg., Philadelphia. (W.) Young people, teen ages. Short-stories, serials, articles, miscellany. ½c, Acc.
- FRONT RANK, THE**, Christian Bd. of Pub., 2710 Pine St., St. Louis, Mo. (W.) Young people, teen ages. Short-stories, serials, articles, verse, miscellany. O. T. Anderson. ½c, Acc.
- GIRLHOOD DAYS**, Standard Pub. Co., 9th and Cutter Sts., Cincinnati, O. (W.) Ages 16 to 18. Short-stories, serials, articles, miscellany. Fair rates, Acc.
- GIRLS' CIRCLE**, Christian Bd. of Pub., 2712 Pine St., St. Louis. (W.) Ages 13 to 17. Short-stories, serials, articles, miscellany. ½c, Acc.
- GIRLS' COMPANION**, D. C. Cook Pub. Co., Elgin, Ill. (W.) Ages 12 to 16. Short-stories up to 2500, serials, articles, miscellany. ½c, Acc.
- GIRLS' FRIEND**, United Brethren Pub. House, Dayton, O. (W.) Girls' short-stories 1250 to 2000. \$1.50 to \$1.75 a story, Acc.
- GIRLS' WEEKLY, THE**, So. Baptist Conv., 161 8th Ave., N., Nashville, Tenn. (W.) Ages 9 to 15. Short-stories, serials, miscellany. Fair rates, Acc.
- GIRLS' WORLD**, Am. Baptist Pub. Society, 1701 Chestnut St., Philadelphia. (W.) Ages 13 to 16. Short-stories up to 2500, serials, miscellany. ½c, Acc.
- HAVERSACK, THE**, Methodist Pub. House, 810 Broadway, Nashville, Tenn. (W.) Boys, 10 to 17. Short-stories 2000 to 3000, serials 8 to 10 chapters, miscellany. ½c, Acc.
- JOHN MARTIN'S BOOK**, 33 W. 39th St., N. Y. (M.) Children 3 to 10. Brief short-stories, fairy tales, nature stories, up to 1000; verse. John Martin. ½c up, Acc.
- JUNIOR CHRISTIAN ENDEAVOR WORLD**, 41 Mt. Vernon St., Boston. (W.) Short-stories 1500, serials, miscellany. Usually overstocked. Amos R. Wells. ½c, Acc.
- JUNIOR HOME MAGAZINE**, 1018 S. Wabash Ave., Chicago. (M.) Juvenile short-stories, "how-to-make" articles, miscellany. Bertha M. Hamilton. Low rates, Pub.
- JUNIOR WORLD**, Christian Bd. of Pub., 2710 Pine St., St. Louis. (W.) Children 8 to 10. Short-stories 1800, serials, miscellany. ½c, Acc.
- JUNIOR WORLD**, Am. Baptist Pub. Society, 1701 Chestnut St., Philadelphia. (W.) Children 9 to 12. Short-stories up to 2500, serials, miscellany. ¼ per M, Acc.
- KIND WORDS**, So. Baptist Convention, 161 8th Ave., N., Nashville, Tenn. (W.) Young people, teen ages. Short-stories 1000 to 2000, serials, miscellany. ½c, Acc.
- KINDERGARTEN PRIMARY MAGAZINE**, Manistee, Mich. (M.) Ages 4 to 6. Short-stories, verse. Low rates, Acc.
- KING'S TREASURES**, Presbyterian Bd. of Pub., Witherspoon Bldg., Philadelphia. (W.) Boys, medium ages. Short-stories, serials, miscellany. ¼ to ½c, Acc.
- LITTLE FOLKS**, Salem, Mass. (M.) Younger children. Short-stories up to 1200, verse, miscellany. Margarita O. Osborne. ½c, Pub.
- LOOKOUT, THE**, Standard Pub. Co., 9th and Cutter Sts., Cincinnati. (W.) Young people. Short-stories, serials, religious miscellany. ½c, Pub.
- LUTHERAN BOYS AND GIRLS**, Lutheran Pub. House, 1228 Spruce St., Philadelphia. Ages 12 to 14. Wm. L. Hunton. Low rates, Acc.
- LUTHERAN YOUNG FOLKS**, Lutheran Pub. House, 1228 Spruce St., Philadelphia. Older boys and girls. Short-stories, serials, miscellany. Wm. L. Hunton. \$3 per M. up, Acc.
- MAYFLOWER, THE**, Pilgrim Press, 14 Beacon St., Boston. (W.) Under 9. Short-stories 300 to 700, verse. Fair rates, Acc.
- ONWARD**, Box 1176, Richmond, Va. (W.) Young people, medium ages. Short-stories, serials, miscellany. ¼c, Acc.
- OLIVE LEAF**, Rock Island, Ill. (W.) Brief child and animal short-stories. 1/3c, Pub.
- OUR LITTLE FOLKS**, United Brethren Publishing House, Dayton, O. (W.) 4 to 9 years. Short-stories 300 to 600. ¼c, Acc.
- OUR LITTLE ONES**, Am. Baptist Pub. Soc., 1701 Chestnut St., Philadelphia. (W.) Very little children. Short-stories 300 to 600, verse. Up to ½c, Acc.
- OUR YOUNG PEOPLE**, M. E. Church So., 810 Broadway, Nashville, Tenn. (W.) Family reading. Short-stories 2500 to 3500, serials 8 to 12 chapters, miscellany. ½c, Acc.
- PICTURE STORY PAPER**, 150 5th Ave., N. Y. Children 4 to 8. Short-stories 300 to 800, verse. ¼ to 1c, Acc.
- PICTURE WORLD**, Am. Sunday School Union, 1816 Chestnut St., Philadelphia. (W.) Children under 12. Short-stories 400 to 800, verse. \$3 to \$4 per M. up, verse 50c stanza, Acc.
- PORTAL**, Methodist Book Concern, 420 Plum St., Cincinnati. (W.) Girls, 9 to 15. Short-stories 1500 to 3000, serials 20,000 to 25,000, articles, miscellany. Alfred D. Moore. ½c up, Acc.
- PURE WORDS**, Standard Pub. Co., 9th and Cutter Sts., Cincinnati. (W.) Very young children. Short-stories, verse. Low rates, Acc.
- QUEEN'S GARDENS**, Presbyterian Bd. of Pub., Witherspoon Bldg., Philadelphia. (W.) Girls, 12 to 14. Short-stories 2000 to 2500, serials, miscellany. Low rates, Acc.
- ROPECO MAGAZINE**, Rogers, Peet & Co., 842 Broadway, N. Y. (M.) Boys, 10 to 20. Short-stories, fairy tales, articles, miscellany. 1c, Acc. Acc.
- ST. NICHOLAS**, Century Co., 353 4th Ave., N. Y. (M.) Children all ages. Short-stories 1500 to 3500, serials, informative articles, verse. Usually overstocked. Wm. Fayal Clarke. 1c up, Acc. and Pub.
- STORYLAND**, Christian Bd. of Pub., 2712 Pine St., St. Louis. (W.) Little folks. Short-stories, verse. Low rates, Acc.
- SUNBEAM**, 1319 Walnut St., Philadelphia. (W.) Little folks. Short-stories up to 400, verse. ¼ to ½c, Pub.
- SUNBEAMS**, Lutheran Pub. House, 1228 Spruce St., Philadelphia. (W.) Children under 10. Short-stories up to 400. Wm. L. Hunton. ¼c up, Acc.
- SUNSHINE**, Lutheran Pub. House, 1228 Spruce St., Philadelphia. (W.) Children under 10. Short-stories up to 400. Wm. L. Hunton. ¼c up, Acc.
- TARGET**, Methodist Book Concern, 420 Plum St., Cincinnati. (W.) Boys, 9 to 15. Short-stories 1500 to 3000, serials 20,000 to 25,000, articles, miscellany. Alfred D. Moore. ½c up, Acc.
- TORCHBEARER, THE**, M. E. Church So., 810 Broadway, Nashville, Tenn. (W.) Girls, 10 to 17. Short-stories 2000 to 3000, serials 8 to 10 chapters, miscellany. ½c, Acc.
- WATCHWORD, THE**, Otterbein Press, Dayton, O. (W.) Short-stories, moral tone, miscellany. Low rates, Acc.
- WELLSPRING**, Pilgrim Press, 14 Beacon St., Boston. (W.) Boys and girls, medium ages. Short-stories, serials, miscellany. ½c, Acc.
- WHAT TO DO**, D. C. Cook Pub. Co., Elgin, Ill. (W.) Boys and girls 9 to 12. Short-stories 1000 to 1600, miscellany. \$4 per M, Acc.

YOUNG CHURCHMAN, THE, 1801 Fond du Lac Ave., Milwaukee, Wis. (W.) Boys and girls 10 to 15. Moral short-stories 2000, miscellany. Frederic Cook Morehouse. Low rates. Acc.

YOUNG CRUSADER, THE, Evanston, Ill. (W.) W. C. T. U. interests. Fair rates, Pub.

YOUNG ISRAEL, Rm. 10, 1520 Broadway, N. Y. (M.) Children under 16. Short-stories, articles, verse, Jewish and biblical. Elsa Wehl. Indefinite rates.

YOUNG PEOPLE, Baptist Pub. Soc., 1701 Chestnut St., Philadelphia. (W.) Medium ages. Short-stories 2000 to 3000, serials, articles, miscellany. Up to ½c, Acc.

YOUNG PEOPLE'S PAPER, 1816 Chestnut St., Philadelphia. (W.) Feature and inspirational articles under 1500, short-stories to 3000, serials 13,000. Boys and girls, teen ages. \$4 to \$5 per M., Acc.

YOUNG PEOPLE'S WEEKLY, D. C. Cook Pub. Co., Elgin, Ill. Boys and girls 12 to 16. Short-stories, serials, miscellany. ½c, Acc.

YOUTH'S COMPANION, THE, 8 Arlington St., Boston. (W.) Family reading, boys and girls, all ages. Short-stories up to 3500, serials, informative articles, miscellany, verse. Ira Rich Kent. 1 to 3c, Acc.

YOUTH'S COMRADE, THE, Nazarene Pub. Soc., 2109 Troost Ave., Kansas City. (W.) Boys and girls, medium ages. Short-stories 2000, serials, articles, miscellany. Low rates, Pub.

YOUTH'S WORLD, Am. Baptist Pub. Soc., 1701 Chestnut St., Philadelphia. (W.) Boys, 13 to 16. Short-stories 2000 to 2500, serials, articles, miscellany. J. Sherman Wallace, D.D. \$4 per M. Acc.

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Develop Your Stories From a Situation

(Continued from Page 12)

cially perhaps, but in terms of my own satisfaction. And I must remind you that I wrote about one million words before the result offered any appreciable encouragement."

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"As a matter of fact, it was not until after the war that I abandoned myself entirely to fiction. Previously I had always been in business and wrote merely in spare time. I must admit that I got more fun out of writing when it was a cane and not a crutch. It is still, however, the pleasantest way I know of earning a living, and I would rather earn my own by writing than make twice as much money in any other field. And I know, because I've done it."

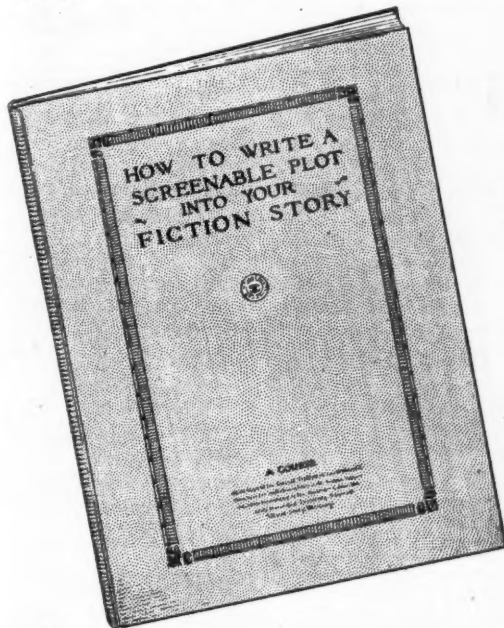
I GOT a lot of inspiration as well as perspiration out of this story. And when I finished my labors I felt that I had unearthed the secret of Porter's finesse, and the formula as I see it is that he builds a better mousetrap than his contemporary, then hides in the woods. I also surmise that he has earned his high place in the world of letters by the sweat of his brow and that a lot of hard conscientious effort went into his mousetrap. I furthermore deduce that after the first sale was made the real labor of authorship began, and that what went before into the mousetrap was simply child's play compared to this grubbing, plodding, tinkering, and patching and pottering which enabled him eventually to sneak off into the woods with his mousetrap.

IS a current topic of public interest good material for fiction? Certainly not in all cases—probably in very few. A prominent editor, in a letter to a contributor, recently suggested that in view of the recent evolution trial at Dayton, it would be well to *avoid* all religious element in fiction for the present, especially anything relating to fanaticism.

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The Wit-Sharpener

A Monthly Exercise in Plot-building—Prizes for the Best Developments

JUDGES in the current contest experienced a great deal of difficulty in finding manuscripts that conformed to the contest limitations. Most of the offerings contained "dilemmas" or mystery situations—which have been the basis for former Wit-Sharpener—but did not involve the central character with "almost insurmountable obstacles," the premise for the present contest.

The problem devised by A. F. Lewis of Pasadena, Calif., offers a situation wherein the central character meets with tremendous odds—which contestants will be asked to help him overcome.

Mr. Lewis's contribution, the first prize winner, follows:

First Prize Winner:

In his teens, George Gates once took a sum of money, with a resultant term in the reform school. Ever since, his fierce desire has been to build up such a name for honest success that his slip will be forgotten.

He succeeds and builds up a small manufacturing business. Since meeting lovely Silvia Knowles he has another incentive for success. She likes him but in Bancroft Olds, financier, he has a formidable and unscrupulous rival.

George's business soon feels the effect in fomented labor discontent, sly sabotage and ruinous price-cutting. Still with his reserve and highly efficient management he hopes to hold out till he can win and marry Silvia.

When he proposes she asks a week to consider. In four days he gets a letter asking him to call. He finds the house dark and a note pinned to the door reading, "Called out for a little while. Go in and wait till I return. Silvia." She does not return and an insistent phone call, answered, says, "Miss Knowles detained. Call tomorrow morning."

Early the next morning he is aroused by officers at the door who arrest him, charge robbery of Knowles residence. Robbery had been reported by family returning late and anonymous phone call furnished clue. Officers search apartment and find Knowles gems concealed. George hunts vainly for letter and door note.

He is brought to trial. Silvia is undecided but family press charges.

His business is forced into receiver's hands and sold. His story about missing letter and note not believed. Direct evidence of guilt strong, but it is his term in reform school that clinches the decision of jury and they decide, "Guilty." What can George do?

"Tropic Sun," by Miss Georgia Maxwell of Faribault, Minn., is awarded second money. The hero and heroine of her problem are beset by conditions that ought to wring tears from the flintiest heart.

Second Prize Winner:

Lucia Kendall, an orphan with no relatives, and just enough money left her for an education, com-

pletes college and law school, and is nicely established with a New York firm, when she meets Dr. David Young, who is doing notable experimental work in tropical diseases in the Philippines. He went there for his own health, and must continue living there. He loves the tropics and is completely and happily absorbed in his work, his delicate, motherless little son, David Jr., three years old, and his invalid mother.

He is inordinately happy when he finds that Lucia returns his love. Hers is a love that lavishes itself on those about her. But though David and baby David adore her, and lean on her love, filling her heart with tenderness, the mother-in-law, a perfect termagant, a very devil of a woman, insanely jealous of her son's affection, makes life a torment to Lucia. Dr. David can do little to adjust matters as he has only means enough to run one household, so cannot support his mother separately, and there are no relatives with whom she could live, even if she would.

Lucia goes down fast, developing anemia, which threatens to become pernicious, if she remains. Her doctors tell her she will die if she lives in the tropics any longer. Her religion and Dr. David's will not allow divorce.

Frantic, and torn between love, duty and violent unhappiness, Lucia decides to break the threads of her married life, go back to New York, and begin life again.

She goes, leaving her heart behind her, is established once more in the office, when she realizes she is to have a baby.

Third honors go to Geoffrey Cranmer of St. Paul, also in Minnesota. His is decidedly a "human" problem within the understanding of almost any reader; and the obstacles with which the central character is encompassed are "almost insurmountable."

Third Prize Winner:

Joel Brandon, an ambitious mechanic, lives with his widowed sister, Mrs. Johnson, her daughter, 11, and another sister, a stenographer. Between the three they maintain and pay on a modest home.

About this time Perry, Mrs. Johnson's pampered son, and his wife, Alice, come to live with them. Perry had started a lucrative clothing business, but, given to excessive drink, had lost everything. Broke, and imposing on his mother's love, she has taken them in. During the following months Perry shows no inclination to seek work, meanwhile being pampered by his mother and wife.

Joel remonstrates, but the mother pleads extenuating circumstances for Perry. Joel shakes his head in pity at his sister's love and blindness to Perry's failings.

Joel several times secures work for Perry, but he, after working a few days, gets intoxicated, loses his position, and returns home.

During one of these periods, Perry drunkenly confides he intends staying there without working

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until the two are kicked out, as the world, or rather his mother, owes them a living.

Joel, angry, tells his sister, but she becomes indignant, and denies it. "When Perry is able to work he will pay me." Disgusted, but still feeling a deep sense of pity for her, he tries to talk decently to Perry, but without result.

Shortly after, Perry, during one of his drunken periods, steals, and is caught. Joel, unknown to his sister, can secure his freedom through influential friends. But to let him free will mean the same trouble over again, although it will brighten his sister's mind. On the other hand, he can let the law take its course with the possibility of making a man of Perry. If, however, this happens, it will virtually kill his sister, break up the home they had been striving so hard for. Joel is up against it. What shall he do?

Wit-Sharpener for September

FOR the September contest readers are asked to work out the first-prize situation in the current contest, the George Gates problem devised by Mr. Lewis.

PROBLEM: Develop this situation to an effective conclusion. For the best development a prize of \$5 will be given. For the second best, a prize of \$3, and for the third best, a prize of \$2.

CONDITIONS: The plot outline as completed must contain not more than 300 words, exclusive of the original problem. It must be typed or legibly written. Manuscripts returned only if stamped envelopes are inclosed. Only one solution may be submitted by the same person.

Manuscripts must be received not later than October 1st. Winning outlines will be published in the November issue. Address the Contest Editor.

A Source of Inspiration

IN your August number Warren Hastings Miller says something like this:

The good old custom of reading something every day on the professional art of making words say something is superlatively well worth while. Devote an hour to it every evening and see how it sharpens you up. Makes no difference if you've read all your technical books, over and over again. If you have twenty or thirty of them, they will all be full of news each time.

I agree with Mr. Miller fully but I do not, however, reread textbooks. Rather, I refer to my file of back numbers of *THE AUTHOR & JOURNALIST*, which I keep here in my study. They contain the opinions and experiences of a large number of people, whereas a textbook only gives the opinions of one man.

On certain days, when, desiring to write, my mind is not keyed to the necessary pitch, so I take out an old issue of your magazine and read whatever interests me. Shortly my "writing ambition" is burning again and I begin writing with a will.

My advice to your readers, therefore, is to keep all back numbers of your magazine. Some day they will come in handy when they want to refresh their minds.

WALTER A. DURLING.

Rocky Hill, N. J., August 23.

The Barrel

Out of Which Anything May Tumble

Buying By the Word

WITH the following letter, in practice, we cannot entirely agree, although it undoubtedly contains good theory:

Dear Willard:

I hope Bittner won't think I'm on his trail with a bowie, but this is the second time he is the cause of his own trouble—"The Space-Grabber." The first was when he went hunting for the plagiarist, and I suggested that if an editor takes the same commonplace business care in buying a manuscript that he does in cashing a check, he will not find himself swindled.

The second is this: Not Bittner himself, but the man who runs the magazine behind Bittner, is the creator of the "Space-Grabber" in that he pays by the word. Space rates regardless of quality are just piece work, and every manufacturer knows that piece work results in lower and lower quality for the sake of more and more quantity. The writer is a manufacturer of manuscripts. This iron rule of economics is ages old, without exception to date, and will probably always stand.

The per-word, or space-rate, system of buying copy is like buying pictures by the square foot, and has the same inevitable result. The cost of terseness increases by the square, like gravity, thus (to the non-mathematical) if it takes a day to write 2000 words, it takes two days to write it in 1000 words, and four days to put it in 500 words, and eight days for 250 words, and—to skip a little—about eight lifetimes to put it in 2 words. There are a thousand ghost stories in Shakespeare's "Iron Tongue of Midnight" for a bell. That would bring 4 cents.

If a magazine will buy by the story and not by the word it will have no padding to rip out of either its manuscripts or its pages. Incidentally, a dusty glance at any magazine today, Mr. Bittner's included, shows that there is just as much padding in print as in typewriting. "Space-Grabbing" and space-wasting differ in that one riles the editor and the other riles the reader.

As long as an editor pays by the word he cannot blame a writer for trading his fountain pen for a street sprinkler.

CHAUNCEY THOMAS.

Several points of disagreement arise. For one thing, the present general system of buying at so much per word has a tendency to work out according to the value of a manuscript, because the better the story, the better the magazine to which it will appeal. If it is a strong story of real literary distinction, it will bring, say, 5 cents a word from an exacting magazine, where a less compelling story would sell to a magazine which is able to pay only 1 cent a word. (Some magazines of high literary standard are not able to pay best rates for material, but that is an economic factor aside from the discussion.)

Again, magazines for the most part have a sliding scale of prices. Where 1 cent a word may be the rate paid for the general run of material, the magazine will pay 2 cents a word for what it considers exceptional material. This is done both as a reward of merit and as an incentive to submit other exceptional matter.

As a writer gains a reputation for producing superior work, his word-rate goes up, not only with the markets to which he is regularly selling, but through his ability to reach better markets. That amounts to receiving pay for quality.

From the writer's standpoint, the method of paying by the word is advantageous, since it gives him something definite to count on. If he has established relations with a magazine that pays him 2 cents a word, he is able to send it a story with fair assurance that it will bring him a definite sum. Piece work, to be sure—but very comforting in a practical world where grocery bills and rent must be paid on the first of the month. Few writers would be willing to exchange this method of dealing with the editors for one which left them wholly uncertain as to the value of a story in the market.

For, when we come down to it, who is competent to judge the relative value of two manuscripts? Weighed in the scales of absolute value, the story a writer turns out this week may be exactly twice as good as one he wrote last week and one-third as good as that of another writer—but where are such scales of absolute value? Frequently it has required posterity to discover the merit in a masterpiece which went begging during its author's lifetime. The word-rate does not distinguish fine shades of difference, but it is a pretty fair barometer of the general value of an author's work.

Bittner's August article, "The Space-Grabber," was a timely warning to writers who sacrifice quality for quantity. The wise author will spend the extra time necessary to strengthen his story by cutting out the padding, knowing that in the long run he will be better paid for fewer words.

☆ ☆ ☆

A Year of the Ladies' Home Journal

THE LADIES' HOME JOURNAL, Philadelphia, in an analysis of its editorial content for the year 1924, makes the following comments, somewhat bearing upon its receptivity to the work of new writers:

"The Journal fiction list is not restricted to big names. True, very few outstanding writers are not represented on Journal pages, but feature contributors are there because of merit—because they have not only earned the right to fame, but still deserve it on the basis of their current output. Products of an ordinarily able pen are unhesitatingly rejected if they fail to measure up to Journal standards. There is no compromise at any time with careless craftsmanship. The Journal is con-

stantly seeking out new blood, however, to infuse into the ranks of its contributors. In the field of fiction, forty-three authors were represented in the magazine in 1924; and fifteen of them, nearly thirty-five per cent—had never before written fiction for *The Journal*. The best writers are culled, then, from those who have attained recognition, and from those who show real worth but have yet to make their marks."

With reference to articles: "*Journal* articles are planned with an eye to general editorial policy, to the live questions of the day, to seasonable propriety, to the wide variety of women's activities, and to affording readers a well-balanced ration each month. Almost without exception the articles are prepared at the instigation of the editor. The proportion of unsolicited articles which find their way to publication is negligible, despite the fact that men and women of all walks and stations of life send thousands of letters a year embodying suggestions for articles on every topic imaginable."

And with reference to poetry: "Of the forty-three poems from the pens of thirty-odd contributors which were published during 1924, fourteen were by poets hitherto unknown to *Journal* pages."

☆ ☆ ☆
Ace-High Magazine, 799 Broadway, New York, in remitting for material, states: "Please note that we are buying all American serial rights only; the dramatic, picture and book rights are yours. But—in justice to us, we ask that in the event of dramatic or picture production, or book publication, you insist that credit be given to *Ace-High Magazine* as the original vehicle of publication. Will you?"

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9/25

Literary Market Tips

(Continued from Page 3)

The National Tuberculosis Association, 370 Seventh Avenue, New York, is already making preparations for its publicity campaign for 1926 and invites submission of material suitable for use in that campaign. A letter from Dwight S. Anderson of the publicity staff of the New York organization states: "Our needs are rather peculiar and in order to submit the kind of copy desired the prospective writer should get in touch with his local tuberculosis association during the Christmas Seal Sale this fall, and co-operate with it in some of the local publicity work. He may thus acquire sufficient information about the organization's public health work to be able to submit interesting material along the lines we need. There is a Christmas Seal committee in practically every community in the United States, now preparing for its campaign this year, and a writer could learn our wants by getting in touch with them."

Frederick K. Noyes has joined the editorial staff of Fiction House, publishing *Action Stories*, *North-West Stories*, and *The Lariat Story Magazine*.

Wheeler-Nicholson Press Service, 15 W. Forty-fourth Street, New York, C. N. Sinclair of the staff, writes: "Your readers may be interested in the new market afforded for literary wares through this syndicate. Our need is for features for newspaper use. We are issuing some fifteen pictorial features at the present time—comic strips, educational strips, cartoons and fillers. We are always in the market for new ideas in pictorial features which will be a variation from the average newspaper art work. At the same time we are buying many written features. We are above all anxious for new ideas. We will give a very prompt acceptance or rejection of anything sent in."

The Wheat Grower, Grand Forks, N. Dak. (semimonthly), is in the market for a limited amount of farm material, writes Vernice M. Aldrich, editor, who further states: "This material should have particular reference to successful experience in co-operative marketing ventures. The publication is the official paper of the North Dakota Wheat Growers' Association, and naturally stresses all phases of co-operative group effect, but with particular attention paid to Mid-West ventures. Articles should be preferably from 600 to 2500 words, and if possible, the longer articles should be accompanied by illustrations. In addition, occasional short-stories for boys and girls are used, these ranging from 500 to 1200 words. Payment for all material accepted is on a basis of ½ cent a word, on publication. No manuscript unaccompanied by return postage will be returned to the writer."

The Occult Digest, 1904 N. Clark Street, Chicago, edited by Effa E. Danelson, is a monthly magazine using "occult fact and fiction." Rosa K. New, managing editor, writes: "Manuscripts should be based upon the natural laws of science and not upon imaginative religious fantasy. Suitable material is accepted on such terms as may be arranged between the author and the publishers. No poems are purchased."

The Boys' World, D. C. Cook Publishing Company, Elgin, Ill., is informing contributors that it is in need of stories for the winter and early spring numbers. Types of material desired are: Plot stories, the solution of a conduct problem, action and mystery. Stories should not be over 2500 words. Rates paid are from \$4 per thousand words up.

American Motorist, Pennsylvania Avenue at Seventeenth Street, Washington, D. C., published by the American Automobile Association and edited by Ernest N. Smith, through C. G. Sinsabaugh, managing editor, informs a contributor that it will pay on acceptance for suitable material. Rates are not stated. It uses articles on the touring appeal of sections of the country, on automobile, traffic, parking, and road problems, and apparently accepts occasional poems, short-stories, and humorous sketches.

Sales Management, a magazine for sales and advertising executives, 1801 Leland Avenue, Chicago, A. R. Holm, editor, writes: "We will be glad to have you mention that *Sales Management* is interested in receiving contributions from writers, and will pay for suitable ones at a rate of from 1 cent a word up, according to the value of the material. Anyone who is interested can receive specific information about the kind of contributions desired by writing to the managing editor."

Intending contributors should be informed that there are being published at least two magazines bearing the name *Artists and Models Magazine*. One is issued by the Bohemian Magazine Company, Inc., from 109 W. Forty-ninth Street, New York, associated with *Burten's Follies*, of the same address. Its market requirements were stated in the August AUTHOR & JOURNALIST. It pays ½ cent a word, on publication, for material. Another *Artists and Models Magazine* is issued by the Hubbard Publishing Company from Suite 704, 1457 Broadway, New York.

North-West Stories, 461 Eighth Avenue, New York, according to J. B. Kelly, editor, "is just now chiefly in need of shorts from 3000 to 6000 words in length. We can also use a few novelettes with Western and Northern settings, from 10,000 to 15,000 words, but preferably around 10,000. A Western and Northern serial can also be used, from 30,000 to 40,000 words in length. We are especially interested in character stories and will be glad to consider a 'series' story of some particular character. Yarns on Eskimos will be welcomed, and anything that takes the reader into the Arctic North."

Strength, 2741 N. Palethorp Street, Philadelphia, is now paying for such material as it accepts at 1 cent a word, on publication. O. H. Kosyk, of the staff, informs a contributor that this rate has been in force for some time.

Complete Novel Magazine, 188 W. Fourth Street, New York, published monthly, writes that it is in the market not only for detective, mystery and adventure novels, but for human-interest articles of from 500 to 3000 words. Novels should contain from 70,000 to 75,000 words. Payment, it is stated, is on acceptance, but rates are not mentioned.

The Lariat, 503 Bank of Commerce, Salem, Ore., which, on supposedly reliable authority, was reported to have been discontinued in the July issue of *THE AUTHOR & JOURNALIST*, is still very much among the living. Apologies for the erroneous report of its suspension are due to Col. E. Hofer, its editor and publisher. *The Lariat* is highly regarded by lovers of literature throughout the West, and is especially dedicated to the best in poetry. It should not be confused with *The Lariat Story Magazine*, 61 Eighth Avenue, New York. This magazine, edited by J. B. Kelly, one of the Fiction House, Inc., group, is an all-fiction publication, specializing in stories of the West. It was formerly known as *True Adventures*.

Popularity Magazine, 995 E. Rich Street, Columbus, Ohio, sent a contributor a form letter saying they were selling stock in their concern to writers, from whom only stories would be considered, unless the magazine was forced to let in outsiders to maintain the standard of the publication.

College Humor has moved from 110 W. Chicago Avenue to 1050 N. La Salle Street, Chicago.

Laughs and Chuckles, Ford Bldg., Wilmington, Del., pays about ½ cent a word for longer material, and \$1 each for short jokes and anecdotes, on publication. It has expressed a wish for short stories or other material of a humorous nature not to exceed 600 words in length.

The Conde Nast Publications, 19 W. Forty-fourth Street, New York, announce that a new magazine, *The Vogue Fashion Bi-Monthly* will be formed by the combination of *Children's Vogue* and *Vogue Pattern Book*, with added editorial fashion features. The change takes place with the October-November number.

Best Stories is to be the new name of *Clever Truths*, 2242 Grove street, Chicago, R. Lewis Towne, editor, its third issue (August) announces. *Clever Truths* apparently consists largely of reprinted material.

The Zephyr, Clearwater, Fla., according to Byron Paine, editor, "is in the market for bright, snappy and timely articles on public affairs or public men, and special feature articles on Florida subjects that have not been worked to death. Good photos will always help to sell them. A bright, entertaining story can be used in every issue, also some humorous verse and occasionally a poem of real literary merit. About 1 cent per word is paid, on acceptance."

The Arco Newspaper Feature and Fiction Service, Irvington, N. J., writes that it is not in the market for unsolicited poems and articles, although it will consider for syndication short-stories and special features of merit. "Financial arrangements are with the individual contributor and depend largely upon the merit of the work as well as the reputation of the writer," is the somewhat ambiguous statement received from H. R. F. White of the company, in response to a request for information as to rates paid for material.

Editor & Publisher, Suite 1700 Times Building, New York, has absorbed *Advertising*.

The Writers' Directory

Issued by Authors' Service, contains: A talk to beginners; Article of advice by a well-known author and editor; 101 books for writers and speakers, and where to get them; 101 places to sell mss., with suggestion on selecting them; How to prepare a Ms., with sample first page; Announcements; One or more stories to be bought from clients for next issue. All of this information is yours if you send 6c to pay postage. No strings attached, no school, no obligation.

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THE S. T. C. NEWS

A Page of Comment and Gossip About
the Simplified Training Course and
Fiction Writing Topics in General

VOL. 2, No. 9

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EDITED BY DAVID RAFFELOK

UPS AND DOWNS

Publishers and Authors of Books Sometimes Fall Out

It is interesting to note that sometimes our best authors change publishers. Now and then this is due to bitter struggles between the two. The author may feel that the publisher is not pushing his books sufficiently; the publisher may feel that the author's books are not good commercial values, etc.

Sherwood Anderson's original publisher refused "Winesburg, Ohio." It was accepted by B. W. Huebsch, Inc., which firm also printed the next eight books by this author.

Now that Huebsch has merged with Viking Press, Mr. Anderson's books will be published by Boni & Liveright.

Thomas Seltzer has published virtually all of D. H. Lawrence's books which have appeared in America. His two latest books, however, have appeared under the Knopf imprint. Lawrence has for the nonce given up his residence in England and is now making his home with his wife, on a ranch near Taos, N. M.

Knopf published the first three books by Floyd Dell, including "Moon Calf," which was a "best seller" a few years ago. Now Dell has turned to Doran & Co., a notably wide-awake concern. All of his older books as well as his latest will be issued by Doran.

It's a turbulent business—this publishing and getting published. Some authors remain serenely with one publisher, regardless of better offers and more alluring prospects. And some publishers will continue to publish the books of an author, regardless of their varying quality and rises and falls in sales.

GOALS!

There's enough big money in fiction writing for those who succeed. There's the five and ten cents a word that Saturday Evening Post, Cosmopolitan, and other magazines pay, to the royalty on one and a half million copies which Harold Bell Wright will realize on his latest novel.

O. O. McIntyre is said to be the highest salaried of the newspaper columnists, and is reported to make about \$1000 weekly, aside from his income on the many magazine stories and articles he sells.

Michael Arien signed a contract with the Cosmopolitan Magazine before he returned to his home in London. It is the most extraordinary contract known to literary history. The Cosmopolitan has agreed to buy at a maximum price every short-story written by Arien during the period of his natural life.

"Lightin'" earned one million dollars, and no doubt, "Able's Irish Rose" will bring in a larger sum than that.

A Few Words of Gossip With the Editor

Recently I have been talking with a number of artists. One tells me he studied under Blumenschein, another under Sandzen, another under Dazburg—and so it goes. The ambitious artist studies under a master and thus fits himself for independent effort.

Unfortunately the same opportunities are not generally open to the writer. At least not in America. In France, the embryo author may attend one of the many salons and there listen to masters in literature discuss writing and its various problems.

The ideal way for a writer to secure the necessary help over the rough way to professional standards, is by association with an experienced and capable author who sympathetically helps him.

The writer, unlike the painter, cannot turn to a master. Only a few writers in America consent to help the beginner. Some of these may be found in the universities.

But like some painters who shun the academies because the training is often too restricted, so many writers look for a broader help, unbounded by university regulations.

Assistance, which may be comparable to that which the artist receives under a master, is to be secured by the writer in America by taking correspondence work under an instructor who has the confidence of writers won through sympathetic help and the record he has established in helping writers sell their stories.

An S. T. C. student who has sold a number of stories has this interesting comment to make:

"I'd like to say a word to the reviewer who sneers at books on technique and to the man who discountenances the value of training in writing.

"I don't doubt there are natural-born geniuses who arrive without the help of either—though even they might have been saved a lot of heart-breaking spade-work if they had had the help of the despised technique books or a training course. But to the ordinary writer such help is a boon. Nobody claims that teaching a child the letters of the alphabet will make him a Shakespeare, or teaching him notes will turn him into a Beethoven. But both are keys with which he may, if he can, arrive anywhere. And so, I claim, with the books for writers or the training in fiction writing."

June Mathis, scenario writer, has this to say to the aspiring writer:

"Study character and life—both—all the time. Adhere to the essentials, if not always to the exact facts."

POOR EXPERIENCE

Sinclair Lewis Says Journalism Is Harmful to the Young Writer

Sinclair Lewis, author of "Main Street," "Dr. Arrowsmith," and other successful novels, doesn't believe journalistic experience is valuable to the would-be fiction writer.

He is quoted as saying that newspaper reporting is the worst experience for the young writer, and for three reasons which he stated to be as follows:

The first is that the journalist must write hastily. The second, that he forms the habit of working under some one else's orders. The third, that his profession makes him see life in terms of drama. It is not the murders, suicides, scandals, and accidents that count in life; and since it is these things that the journalist has to account every day, his judgment becomes false. Journalism is really the very worst school for the writer, although it is one of the great American myths that it is the best."

Mr. Lewis was himself at one time a newspaper man though, he says, not a very successful one. Hence, the experience apparently did not endanger his literary career.

A SOURCE OF SUCCESS

Writers Who Are Aided by Courses Not Diffident in Admitting It

Writers who are achieving success today are no longer diffident about admitting the source of their training. Correspondence courses in fiction writing of established repute and value, such as the Simplified Training Course, are helping many writers develop their ability and earn a living through the profession of authorship. Those who have received this training are emphatic in giving credit where it is due.

A recent newspaper carried the story of Anita Pettibone, whose first novel has just been accepted by Doubleday, Page & Company, New York. The article tells how Miss Pettibone, who is a school teacher, enrolled for the course in writing and studied during her spare time. She learned the necessary technique and prepared herself diligently for authorship.

She is quoted as saying: "At last I had the knowledge that could be expressed in words and through the technique that had become mine through the long course of work and study in which I persisted."

The Author & Journalist has often verified this experience through the results students of the S. T. C. have shown. Many raw young writers were at the end of the training able to write and sell stories of real merit. Their success was due to good training and a conscientious effort to profit from it.

Prize Contests

(Continued from Page 4)

The Fishing Tackle Manufacturers of America offer \$100 in cash for the best short slogan to be used with all future advertising. Their announcement states: "Let us have your idea of a slogan which will arouse interest in fishing or express the value and pleasure of the sport. In short, it should give 'em the fishin' fever. Slogans must be brief, for example: 'Fishing, the Sport Supreme.' 'Health in Fishing.' In addition to the major prize of \$100, \$5 worth of fishing tackle will be given for each of the twenty next best slogans submitted. The rules are: (1) Contest open to anyone except employes of tackle manufacturers. (2) Slogans must be accompanied by a paragraph of not more than 25 words telling why your slogan is best. In case of tie, the paragraph submitted will be the determining factor. You may enter as many slogans and paragraphs as you wish. (3) The judges will be the executive committee of the Fishing Tackle Manufacturers of America. (4) Contest will end at noon, October 31, 1925. Send all slogans to Contest Department, South Bend Bait Company, South Bend, Ind.

The Chicago Daily News, 15 N. Wells street, Chicago, is conducting a series of amateur photographic contests, with prizes of \$50, \$25, \$15, and seventy-five of \$5 in each subcontest, and \$150, \$75, \$25 and one hundred of \$10 in the grand final contest. Subjects and closing dates are: Children, September 12; animals, September 19; vacation scenes, September 26; any subject, October 3; grand final contest, October 10. A coupon from the newspaper must accompany photographs.

Home Friend Magazine, and Illustrated Mechanics, publications of The United Publishing Co., 1411 Wyandotte street, Kansas City, Mo., offer \$5 prizes each month for best closing line of a limerick in either publication.

South Bend Bait Co., South Bend, Ind., have added to the prizes offered for best photographs of fish caught with South Bend baits, so that there are now 273 prizes, aggregating \$2000 in value. Write Publicity Department for full particulars. Contest closes October 31.

Boys' World, Class Write-Up Editor, Elgin, Ill., offers to pay \$5 for each photograph of a Sunday-school class, with a few words of explanation. It is advisable to write for free particulars.

The Reilly Publishing Company, Young and Evergreen Streets, Dallas, Tex., offers two prizes of \$15 and \$10 for the best letters under 150 words discussing a phase of the novel, "Breathing Driftwood," by Margaret D. Cloninger and August Vogt. Closing date, December 1st.

The Household Magazine, Topeka, Kans., requires a subscription order from each contestant who submits a list of names in its prize contest for the largest list of words made from the word "Americans." Information about this restriction was not at hand when we announced the contest last month, or the item would not have appeared.

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Mr. Edwin Hunt Hoover

associate editor of The Author & Journalist and a successful story-writer, his work featured regularly in exacting magazines.

Author & Journalist Criticisms

are never twice alike. The endeavor in each case is to give the student the kind of help that will fit his case.

The criticism tells the writer whether his conception is worth-while or inferior, and why; whether it is in line with editorial demands and what changes are necessary to bring it into closer conformity with requirements. The plot, characters, style, incidents, introduction, climax, conclusion and other features are discussed, and suggestions for improvement, both general and specific, are made.

Finally, the criticism deals with the commercial possibilities of the manuscript, and a list of markets to which it seems best adapted is furnished. If the manuscript contains no possibilities of sale, the author is shown, as far as possible, how to turn out better work in future.

In other words, each criticism is a helpful lesson. A series of criticisms constitutes a liberal course in authorship, to the writer who is capable of profiting by experienced instruction.

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By A. H. Bittner

Postpaid, \$1.10

Associate Editor, The Frontier

A volume by an experienced editor so full of practical help for the writer, novice or professional, that it deserves a place on the bookshelf of everyone who aspires to write fiction. The perfect short-story is defined and analyzed from the editor's point of view. Plot is treated from a new angle. One of the unique and practical features is the building up of a plot from original germinal idea to complete short-story. It makes clear the considerations which govern an editor's choice of fiction.

"Bittner makes clear so many things that were a puzzle for me until I worked them out by dint of much experience, particularly in the chapters on 'The Story Is the Thing' and 'Action.' They're worth their weight in gold."—Merlin Moore Taylor, author and editor.

"Bittner does not pretend to possess any mysterious secret . . . but he does possess a knowledge of what is and what is not a story, and this knowledge he imparts to his readers in a straightforward manner which renders his book one of the most practical and instructive manuals on short-story writing that I have ever read."—H. K. Ellingson, in The Colorado Springs Gazette.

CONSCIOUS SHORT-STORY TECHNIQUE

By David Raffelock

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Associate Editor, The Author & Journalist

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WHAT AN
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CONSCIOUS
SHORT-STORY
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DAVID RAFFELOCK

Other Recommendations

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Fiction Writers On Fiction Writing, Arthur S. Hoffman. Postpaid, \$2.65

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